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CURSE OF FENRIC VIDEO COMPETITION INSIDE

INSIDE: NICOLA BRYANT

Making Mawdryn Undead

DERRICK SHERWIN on U.N.I.T.

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WHO'S WHO?

COLIN BAKER

Character: Commander Maxil/The Sixth Doctor.
Years: January 1983 *(Arc of Infinity)* as Commander Maxil
March 1984 *(The Twin Dilemma)* to
Dec 86 *(The Trial of a Timelord: The Ultimate Foe)*
Returned 1989 in *Doctor Who: The Ultimate Adventure* stage production

Colin Baker was the only actor to have played another role in *Doctor Who* before donning the title role, playing Gallifreyan Guard Commander Maxil who was bent on capturing the Doctor during the Omega crisis. Indeed at the conclusion of Part One he actually shot the then current Doctor, Peter Davison, although Colin has always stressed this was not to get the job as the Doctor.

Colin's relatively short tenure as the Sixth Doctor actually began in the closing seconds of *The Caves of Androzani* and was rather abruptly halted after the eighteen month hiatus of the show. Despite the unfortunate nature of his departure Colin still makes the occasional personal appearance and retains fond memories of his time in the show. He returned to the role in 1989, replacing Jon Pertwee as the Doctor in the stage production of *Doctor Who: The Ultimate Adventure.*

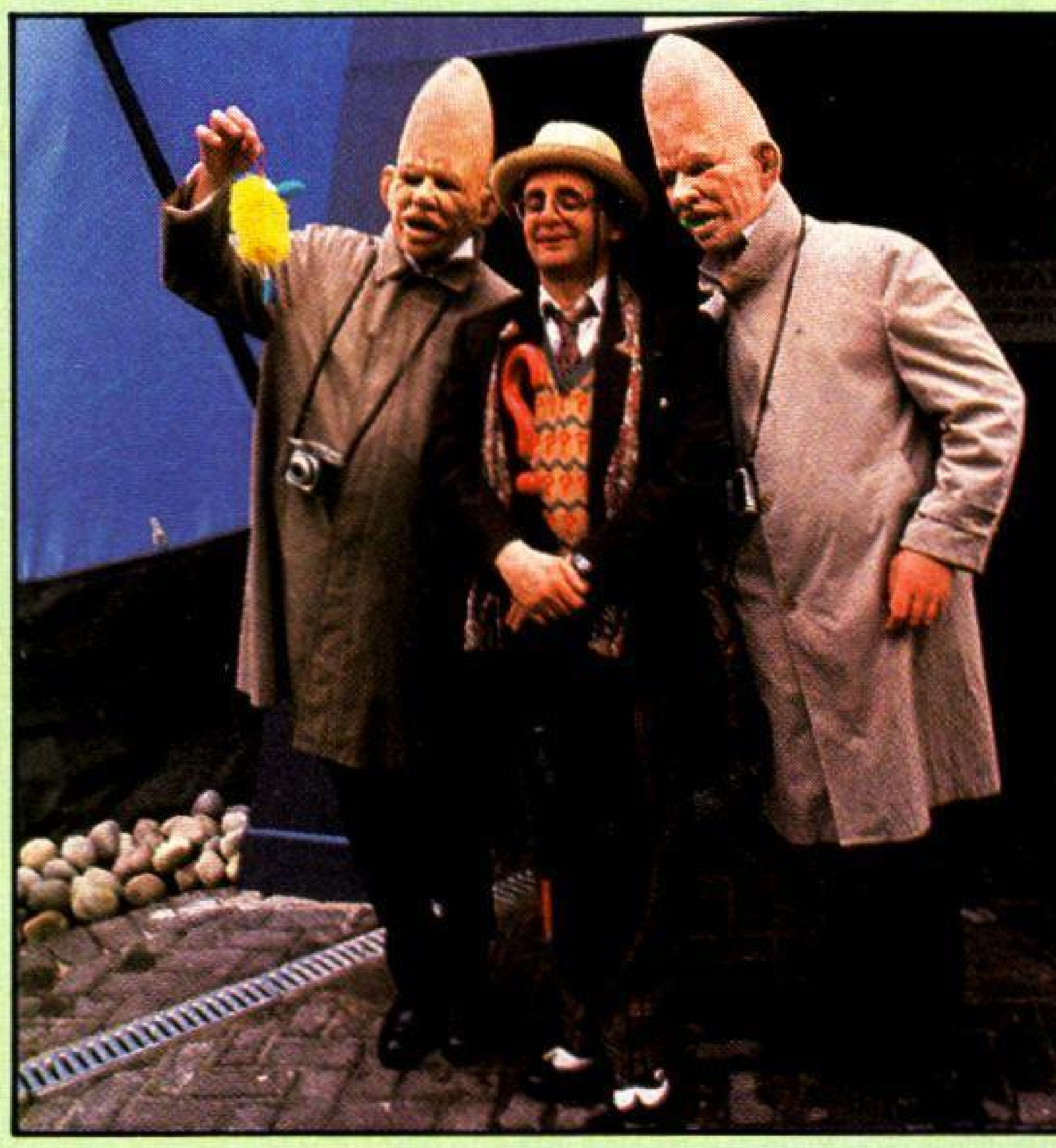
Since leaving *Doctor Who,* Colin has worked mainly in the theatre: amongst his many stage credits are *Deathtrap!* with Anita Harris, also the role(s) of Rupert and Evelyn Farrant in Gerald Moon's excellent and hysterical comedy-thriller *Corpse!* and more recently with Brian Cant and Sandra Dickinson in the black comedy, *Born in the Gardens* as "Mo".

His more recent television credits include *Casualty.* Although he has away from the *Doctor Who* scene for some time Colin does make the occasional personal appearance.

Colin lives in Buckinghamshire with his wife Marion and three daughters and we would like to thank him for taking time to answer these questions.

Favourite Story: *The Two Doctors* (1985).

Least Favourite: *Timelash* (1985).
Favourite Doctor: "Patrick Troughton".
Favourite Companion: "Peri/Nicola Bryant".
Favourite Enemy: "The Master".



Now, back to the more important questions of life, such as how the Master funds all those Earth invasions. Short of a matter convertor in his TARDIS (not unlikely, given the Food Machine we've seen in the Doctor's own time-space machine) the Master has plenty of options for making money. There's outright robbery (Ogrons holding up the local sub-Post Office, if they can work out how to open the front door); confidence tricks (selling Tower Bridge to foreign tourists on a Bank Holiday weekend, using hypnotism); claim staking (grabbing the first plot in the Oregon Gold Rush); opening a bank account in the eighteenth century, then collecting the interest on it, hundreds of years later (global disasters permitting). . .

And those are just Earth-bound methods! Think of the chaos he could cause on the Rigellan Stock Market with the price of Qwertys, and knowing the outcome of the Magellan Cloud Collapse in 2345. As for space piracy, illegal arms supplies, mercenary brokering, used spaceship theft and inter-galactic espionage – he's laughing, a one person, universal crimewave. Thank goodness the Doctor (and on Earth, UNIT) is there to stop him – hopefully!

Although you might wonder how he has *time* for all those Earth invasions. No wonder he's used up so many regenerations. . .

PIN-UP: *BATTLEFIELD*
Angela Bruce and Nicholas Courtney in their UNIT colours. Photo © BBC **4**
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Editor: **John Freeman**
Design: **Gary Gilbert/John Freeman**
Knight of the Realm: **Dan Abnett**
Production: **Mark Irvine**
Advertising: **Jane Smale**
Adviser: **John Nathan-Turner**
Magazine Group
Editor: **John Freeman**
Managing
Director: **Robert Sutherland**
Excelsior: **Stan Lee**

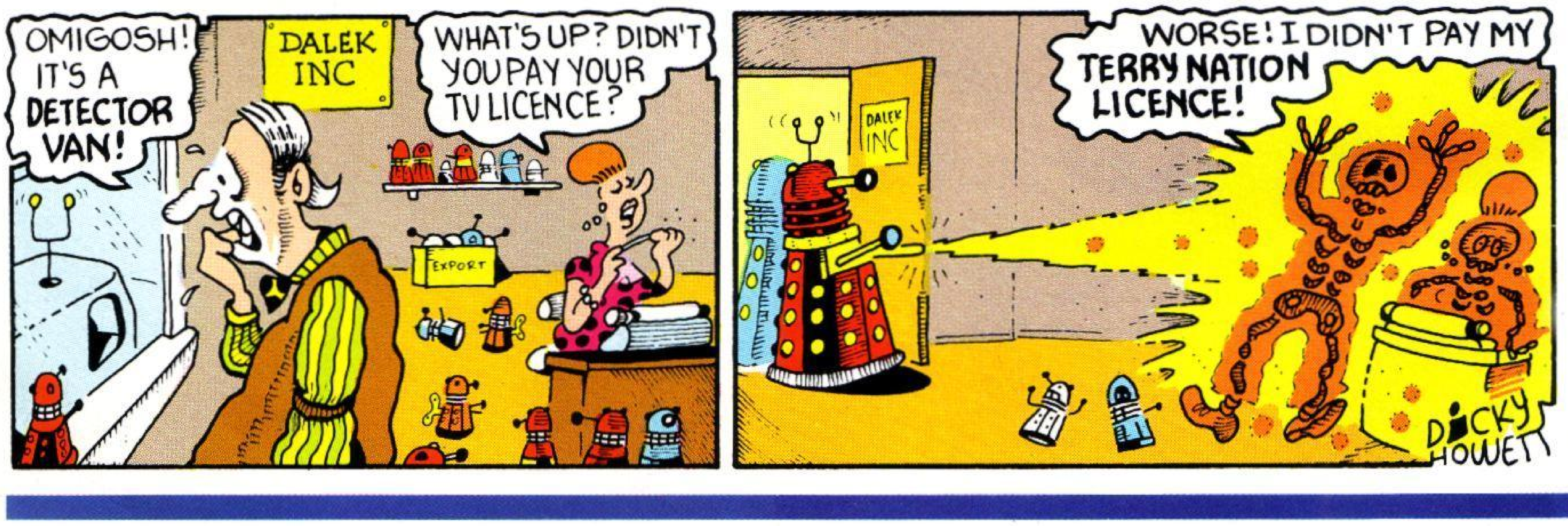
Writers this issue: John Freeman, Mark Gasper, Liam Rudden, Dominic May, Peter Linford, Richard Landen, Stephen James Walker, Paul Smith, David Howe, Joe Nazzaro and Sheelagh Wells.

Thanks this issue to: Stacey Clegg, Colin Howard, Vicky Thomas, Andrew Pixley, John Carlson, Derrick Sherwin, Nicola Bryant and Sheelagh Wells.

On the cover: Nicola Bryant from the new Mediaband photograph collection. Photo by Steve Cook, make-up by Sandra Mundy.

Plus: the Brigadier (Nicholas Courtney) and Liz Shaw (Caroline John) cast a suspicious eye on Channing (Hugh Burden) in *Spearhead from Space.* Photo © BBC.

Doctor Who? by Tim Quinn and Dicky Howett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Gallifrey Guardian

GRAHAM WILLIAMS DIES

Former *Doctor Who* producer Graham Williams died in August, the result of an accident at home. Graham produced *Doctor Who* from 1976 to 1979 and is perhaps best known for the introduction of the Doctor's mechanical companion, K9. However, he also produced the Key to Time Season, the first with an overall theme, which saw the first appearance of the Black and White Guardian. He cast both versions of Romana – Mary Tamm and Lalla Ward – and, most importantly, he secured the continuation of the programme in the face of fierce criticism at its levels of violence and horror.

"I was offered the job with an absolutely clear dictate," said Graham in an interview for **DWM** in 1983. "It wasn't a brief, it was dictate that the violence level had to come down and the horror element with it! The moment I protested that this was what the audience for *Doctor Who* adored, I was shouted down." Removing the horror elements from commissioned scripts, the production team replaced them with a quirky humour, aimed at keeping both the programme's adult and teenage audience.

The new direction, although meeting with criticism from some of the show's fans, proved tremendously popular with *Doctor Who*'s general audience. The humour reached its strangest heights when Douglas Adams, creator of *The Hitchhiker's Guide to the Galaxy*, became Script Editor for the series' Seventeenth Season. *City Of Death* remains the highest rated *Doctor Who* story to be aired in Britain.

Graham Williams was the first Producer to develop strong links with organised fandom, making numerous convention appearances which included early PanOpticons organised by the *Doctor Who* Appreciation Society. In 1979 there was a surprise announcement (for fans) in the pages of DWAS's own fanzine, *Celestial Toyroom*, where he explained his reasons for leaving the programme, adding: "I've enjoyed *Doctor Who* tremendously but it's by far the most demanding programme I've ever worked on and after seventy-eight episodes I need to 're-charge my batteries' (in spite of the rumours, we're not all built like K9!)."

Following the abandoned recording of *Shada*, Graham soon left the television industry altogether, disillusioned with the business. Moving to Devon, he ran a hotel near Tiverton, becoming a popular figure and even running for the post of local councillor. Recently, he re-established some links with fandom to help organise the Exo-Space convention, which takes place in November in Exeter. "He was very helpful," said co-organiser Dave Trigger, added that Graham had been keen to see old faces from his time on the show, with whom he'd lost touch. The convention is now being re-organised to be a tribute to Graham, with some proceeds going to his favoured charity.

Paul West and Kevin Smith, also organising Exo-Space, met with Graham a week before his accident. He told them his move from London and the world of television was "The best thing he'd ever done." He could regularly be found in the bar of his hotel smoking his pipe, recounting stories of his time in television and on *Doctor Who*.

A full tribute to Graham Williams will appear next issue. **Obituary, Page 6.**

Look out, it's Doctor. . . Hewson? The Australian comedy series *Fast Forward* introduced a new Doctor to the screens played by Steven Vizard. The sketch sending up the Doctor was made at the expense of Australia's Conservative opposition leader, as Doctor Hewson sought a new immigration policy, inably assisted by his companion Lella and K9. A Dalek was also featured, along with references to another burning Australian issue, a multi-function-polis, a city of scientists built on Australian soil. To be financed by Asian money and populated accordingly, the MFP is under consideration by the Australian government. Photo and details: Shayne T. Keenan.

PROGRAMME'S FUTURE STILL UNDECIDED.

Despite rumblings of the series going into production in July 1991, *Doctor Who*'s fate is *still* undecided, to the continuing frustration of the programme's fans.

The BBC is still deciding the fate of many old series as it shapes up for broadcasting changes in the Nineties. While some shows may be quietly killed off however, the company remains adamant that *Doctor Who* will continue. Sources within the BBC hinted at a possible announcement in September but this may prove just hopeful speculation.

The variety of rumours is astounding, ranging from continuing in-house production of a twenty episode season for Autumn 1991, trailed by an independent company, to completely independent production.

Former *Who* producer Verity Lambert of Cinema Verity (said to be bidding for the show) gained much press attention at the end of August for her continuing success and comments on the state of British television at the Edinburgh Television Festival. In interview, she felt television chiefs were playing things far too safe – material she had produced in the past, which also includes *Rock Follies* and *The Naked Civil Servant*, might not even be considered now.

Fan reaction to the lack of news ranges from the resigned to the angry, with many fans recalling the eighteen month hiatus that some felt spelt the end of *Doctor Who*. However, the programme remains popular thanks to video releases and worldwide repeats of the series. Convention organisers on both sides of the Atlantic say registrations for their events this month have been very encouraging. Now all we need is a programme. . .

★ As DWM went to press at the beginning of September, we learnt that four drama series have definitely been commissioned by the BBC for 1990 production. None of these are *Doctor Who*. If a decision was not announced in September, sources close to the proramme said "Start worrying." Sylvester McCoy, speaking at the TARDIS in Durham convention, said he'd been told the programme made over five million pounds a year for the BBC. "If this is true, someone should tell the BBC accountants how much they're losing by not making the show," he added. *Doctor Who* Appreciation Society officials said a letter writing campaign would be considered if a decision was delayed still further.

The *Doctor Who* office officially closed on August 31st and John Nathan-Turner ended his tenure as Producer on the same day.

WHO'S EXHIBITING

The *Doctor Who* Exhibition continues at the Gateshead National Garden Festival until 21st October. The photograph on page 3 sees Sylvester McCoy opening the Tyne and Wear Development Corporation's display, which includes a Cyberman and Dalek back in May, along with members of the Natural Theatre Company in appropriate dress.

Any doubt about the popularity of, or the fondness with which the public regard *Doctor Who* was totally dispelled recently, when the Edinburgh and Lothian *Doctor Who* Group staged an exhibition of the programme's memorabilia and merchandise at The Museum of Childhood, Edinburgh. The inclusion of a *Doctor Who* Gallery has revitalised a Museum which in recent years has relied heavily on tourists and school parties to keep its popularity. Throughout August and September local people of all ages have been heading to the exhibition to relive the terror of childhood evenings spent behind the sofa.

The local and national press had a field day with coverage ranging from the *Lothian Herald* to *The Times Educational Supplement*. On display were models and items of all descriptions, and from every era of the programme, which filled the shelves including jewellery, underpants, bathroom tiles and bookmarks. An abundance of model Daleks and Tardises, along with a full size Police Box, rekindled distant memories. . . "They terrified me when I was a wee girl!" confided one mother to her ten year old son. He laughed, "It's only a Dalek, mummy. . ."

The centrepiece of the exhibition, Steven Morrison's excellent sculpture of the Dalek creature (as seen in **DWM 152**), stole the show and was certainly the main talking point.

Stuart Halliday spent months preparing the event with help from his brother Paul, and the many fans who donated items. He said he was "overwhelmed" by the response the exhibition received. Certainly when you see twenty-seven years of merchandise gathered together under one roof, you realise that *Doctor Who* was probably the first television series to successfully market itself on a commercial basis. The amazing thing is that unlike today's *Ninja Mutant Hero Turtles* this particular merchandising campaign has run in various forms for more than quarter of a century.

▶

Photo © Paula Bentham.

A CHAMPION OF INJUSTICE

Graham Williams died in August. The funeral took place on Tuesday 28th August at St. Peter's Church, Tiverton, Devon.

'Grum' as he was known to his friends was a man of unfailing generosity: generous in deed and spirit; typically he was instrumental in starting the careers in television of many people, including myself. Graham and his girlfriend, Jackie, later to become his wife, recommended me for a short contract as the BBC's Gosta Green studios in the mid sixties – my first BBC employment.

Years later I worked with Graham again. Grum was the Script Editor of the highly successful series *Barlow at Large* when I joined the team. Ebullient, efficient and with that enigmatically dry sense of humour, he headed the script department of one of the BBC's most successful police series. His success as a Script Editor resulted in the offer to become a Producer.

His entrance into the world of *Doctor Who* in 1976/7 was daunting, but Graham seized the opportunity with both hands. He was asked to heighten the humour of the series, which had been at the helm of a full frontal attack with regard to complaints about the general content and violence. With undaunting enthusiasm, he reshaped and remodelled the series which resulted in high ratings, good audience reaction, though the devotees hankered for the previous era. Graham stayed true to his brief and his beliefs, and years later many regard his three year tenure as a Golden Era of *Doctor Who*.

As time goes by, memories falter but credit where it is due! It was Graham who saw the potential in K9, both as a character and as a marketable product. It was he who opened up opportunities in the United States by attending, at personal expense, the first stateside *Doctor Who* Convention. No matter whose idea it was first, it was Graham who spearheaded the 'umbrella' series of The Key to Time. It was he who first veered away from filming in the sandpits and slate quarries of the United Kingdom to take his crew to Paris for *City of Death* and it was he who suggested that the British Press be invited along too! Not surprisingly, it was Grum who saw the potential of this very magazine all those years ago.

As colleagues, we did not always see eye-to-eye, but I respected him and admired him. If a decision had been made that he was party to, he supported it to the bitter end. In fact, few would argue, he was one of the most supportive Producers. . . a champion of injustice. No matter whom had been dealt an injustice on his show, he pursued that injustice untill it had been overturned!

In many *Doctor Who* stories there was more 'Grum' material than is widely known. I wish he had written more with his name attached thereto. *The Nightmare Fair* sadly, due to the show's hiatus, never made it to the screen. . . at least it exists in novelisation form.

In recent years, Graham had retired to run his own hotel with his wife Jackie, aided and abetted by their three children. His presence at the BBC was missed by many of us. . . and now by all of us.

John Nathan-Turner.

◀ Edinburgh District Council, the owners of the Museum, added to this ongoing market by producing a souvenir brochure and poster. The sale of these items reinforced the belief that there is still an enormous market for anything to do with the good Doctor. It is hoped that the exhibition may be restaged at some point. If it is, you are advised to catch it if you can.

(Liam Rudden)

COSTUME SALE CONFUSION

Further to our short report on the sale of *Doctor Who* costumes by the BBC **(Issue 164)**, costumes from various stories have already been sold. The first sale took place at the auctioneers Bonhams in London on 6th August and was part of a general sale of BBC costumes. One lot, which included Romana's *Destiny of the Daleks* costume, costumes from *Warriors of the Deep, Two Doctors* (Chessene's costume), plus much *Blake's 7* gear fetched £620, the most expensive lot in the auction. Former DWAS co-ordinator Andrew Beech bought the original D84 costume (from *Robots of Death*) as part of a lot.

John Nathan-Turner originally suggested that the sale of many *Who* costumes should be delayed, so fans could be infomed of the event. It appears it may have proved impossible to separate one programme's output from the rest: those attending said costumes were mixed up, especially those from SFtv shows.

VIDEO SCHEDULE

Musician Mark Ayres has started work on adding new music to the scenes re-introduced to *The Curse of Fenric* release. This is still scheduled for early next year and will be released in episodic format. There's no current plans to release any further *Who* on video this year but this year's output seems to have done well, despite the two-tape format to six episode releases.

The Web Planet's release last month was slightly marred for purists by the new credits ending the story. Because BBC Video were unable to obtain permission to use a five second length of music that can be heard at the end of the original transmission, they replaced the end with the American 'tv movie print' version, (which is why picture quality changes) which did not use the music either. A story that gives some inkling of the complicated clearance procedure involved in releasing *Doctor Who* on tape!

***The Curse of Fenric* video competition Page 9. Double Tape comment, Page 33.**

NEW NOVELS NEWS

W.H. Allen have released paperback versions of Silver Fist's *Cybermen* tome and *25 Glorious Years* on the Virgin imprint, both priced at £8.99. Also of interest to fantasy fans may be the release of *The Prisoner*, an English language imprint of a splendid French book about the Sixties cult series, on the same imprint.

Survival by Rona Munro went on sale in September, with no publication dates now available for either *Battlefield* or *The Curse of Fenric*. Apart from these and reprint titles such as *An Unearthly Child* to tie in with the BBC video releases, the next major event for Target is the *Timewyrm* series, planned to be on sale in mid-1991.

Former **DWM** writer John Peel looks set to kick off the new series of original fiction, with a story provisionally entitled *Genesys*. Terrance Dicks and two as yet announced authors are ready to follow him, the latter's definite commissioning still the subject of contractual agreements at time of going to press. However, we can reveal both have very different connections with *Doctor Who* and the line-up looks to be a lively mixture of styles.

DOWN UNDER. . .

The transmission of the three remaining Season Twenty-Five stories and those of Season Twenty-Six has been delayed until 16th October. However, viewers will be pleased to learn that the programme won't be interrupted by the cricket – the English Test team don't arrive in Australia until late November.

ABC have informed the *Doctor Who* Fan Club of Australia that they have provision to repeat matieral until 1993, which means 1991 should see the completion of Tom Baker's period (the last nine stories), continuing with Peter Davison's period in its original UK transmission order. The format will be the same as this year with runs and breaks in at least three blocks. This means that if showings continue at their present rate, Australia will see the completion of the first repeat of Davison and Colin Baker stories in 1992. ABC could show *Who* at weekends in movie length format but they decided against this on the grounds that they don't want to screen a "continuous amount of material on one subject" (i.e., *Who*). However, the station has also decided to promote Season Twenty-Six to the full, because they think it's so good and plans are in progress.

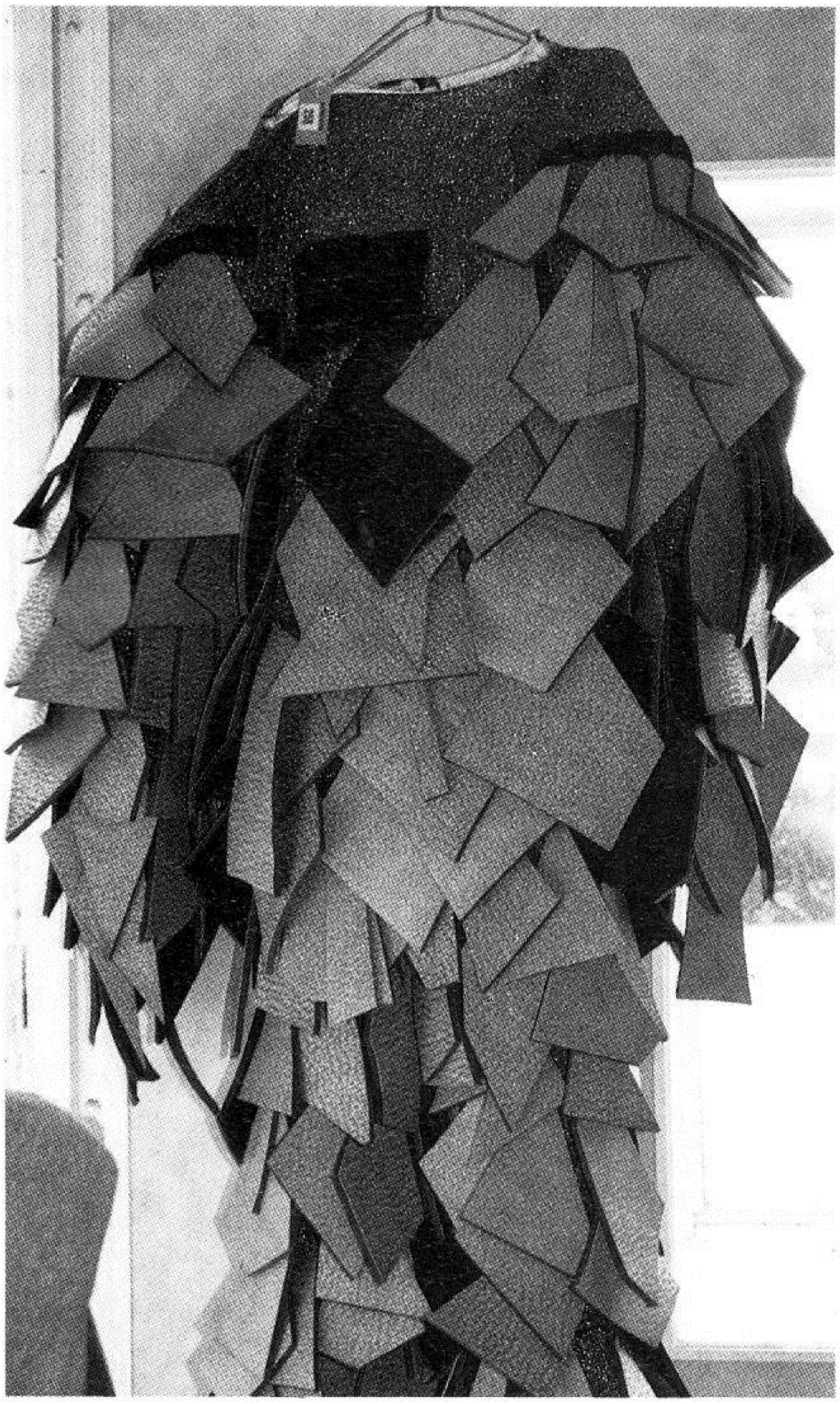
On the video front, *The Mind Robber* was released last month with *The Dalek Invasion of Earth* on sale on October 8th at a recommended price of $59.90 (£30). It's been rated PG and will be in the same two tape format as the UK version.

Finally, Katy Manning is to appear in a production of Noel Coward's *Blithe Spirit* at the Sydney Opera House, just one of many productions it's running.

(Dallas Jones)

PULLING OUT ALL THE STOPS

Visions 90 has worked up an impressive guest list for November when, on the programme's anniversary weekend of 23rd-24th November, two Doctors arrive in Chicago to entertain fans.



One of the Kraag costumes sold in the BBC costume sale in August. Also sold were costumes from stories such as *Four to Doomsday, Planet of Evil, Full Circle* (a Marshman), *Spearhead from Space* (UNIT costume) and *Planet of the Daleks* (Thal spacesuit). Photo © Mark Stammers.

Both Jon Pertwee and Sylvester McCoy will be attending the event, along with many other guests including Sophie Aldred, Michael Keating and Jason Connery. Convention organiser Bob McLaughlin reports immense interest in the event, scheduled to be a celebration of science fiction television including coverage of *The Avengers* (fast approaching its thirtieth anniversary) and *Robin of Sherwood*. Further details: Her Majesty's Entertainment, PO Box 34484, Chicago Illinois 60634-0484.

THE DALEK INVASION OF EARTH – 1990!

The newly formed International *Doctor Who* Network plans to have a sponsored Dalek push around London in November, raising money for the BBC's Children in Need event this year. For further information, contact Miss Roberta Roe, Dimensions, 61 Farnley Road, South Norwood, London SE25 6NX. The route is still subject to confirmation, but it's hoped that the push will start outside BBC Studios on the official Appeal Day and after a hectic race around various locations (including some location sites for *Doctor Who*), will end at the BBC Theatre, Shepherd's Bush, where a cheque for the money raised will be presented.

MERCHANDISE

The ***Abslom Daak – Dalek Killer*** graphic album reached Number Seven in the comics' magazine *Speakeasy*'s Top Thirty charts in its August edition. The Dalek-slicing maniac gets a further burst of life after death next month, when a single by Keff McCulloch is scheduled for release.

Produced by *Who* music fiends Metro Music International on their Xenon label, (12XEN-2) an edited version of the track appears as part of a free flexi-disc on the cover of **DWM Issue 167.** Also on the flexi-disc will be tracks from Mark Ayres and Dominic Glynn.

Dapol's next releases – delayed due to a slump in the toy market – are three packs of toys and the 4" friction drive Louis Marks Dalek, the latter priced at £5.99. The packs are a Dalek army (comprising eight Daleks and Davros), and two Monster Packs (one including Dalek, Davros and Cyberman, the other Dalek, Davros, Cyberman, Doctor, Mel and K9 – now work out which are the monsters. . .). The Dalek pack includes different colours of Daleks which will not be available separately.

The planned TARDIS Special from **Marvel** has been delayed until early next year, but following next issue's fifty-two page format, **DWM** increases its page count once more to forty-four, adding more colour. The page count increase will see some format revisions and a price increase, but we're sure you'll think it's worth it. **Issue 167** also sees the start of a six issue comic stip featuring UNIT and the return of an old and deadly enemy. . .

DON'T QUOTE ME ON THIS

Plenty to choose from, thanks to the help of many readers across the globe, but how about this one from Paul Lang, editor of the *Doctor Who* fanzine guide. It's taken from the BBC's *Mrs Boswell's Slice of Bread* where Mrs Boswell is discussing Lilo Lill and how she always seems to turn up, like the proverbial bad penny:

"It's a bit like Doctor Who and the Daleks. Every time he thinks he's wiped them out, there's some little cog that rolls over another little cog and you know there's just one little Dalek going back on the delivery line. I've thought she's gone so often; it's just like that. But I've grown to know that, after I've turned my back, each time a little bit of chest in the heap on floor begins to wobble and pulse – denoting there's still life in there, preparing to pounce once more."

BEYOND THE TARDIS

Snowed under with continued fan mail, **Sophie Aldred** has written to **DWM** to tell readers that anyone wishing to contact her should do so c/o Starfile Promotions, Dept PJS/SA, 108 New Bond Street, London W1Y 9AA. Starfile will soon be running a Sophie Aldred Fan Club/Information Service, details available from the same address.

Sophie Aldred starred alongside *The Curse of Fenric*'s **Tomek Bork** in *Underground Man* at the Hill Street Theatre during the Edinburgh Festival during August. Tomek also directed *Deathwatch* there at the same time. Also at Edinburgh was **Nicholas Parsons** in his one man show *How Pleasant to Meet Mr Lear* prior to his run as the Narrator in the musical *Into The Woods*.

It's strange when a Doctor and companion are seen together out of context but that happened many years before *Doctor Who* for **Patrick Troughton** and **Deborah Watling** during *Strange Partners*, an episode of *The Invisible Man* from the fifties which ITV has been showing recently in some regions. Debbie, aged about 10, was the regular character Sally.

Bejewelled is a two hour film drama currently on location in Kent and London which TVS in association with The Disney Channel are making. One ▶

VISIONS 90

NOVEMBER 23-25, 1990

at the

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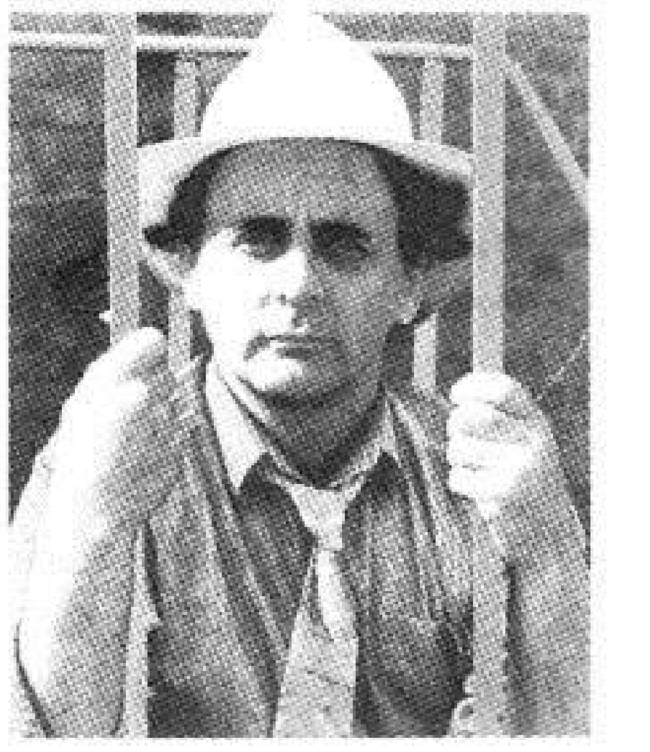

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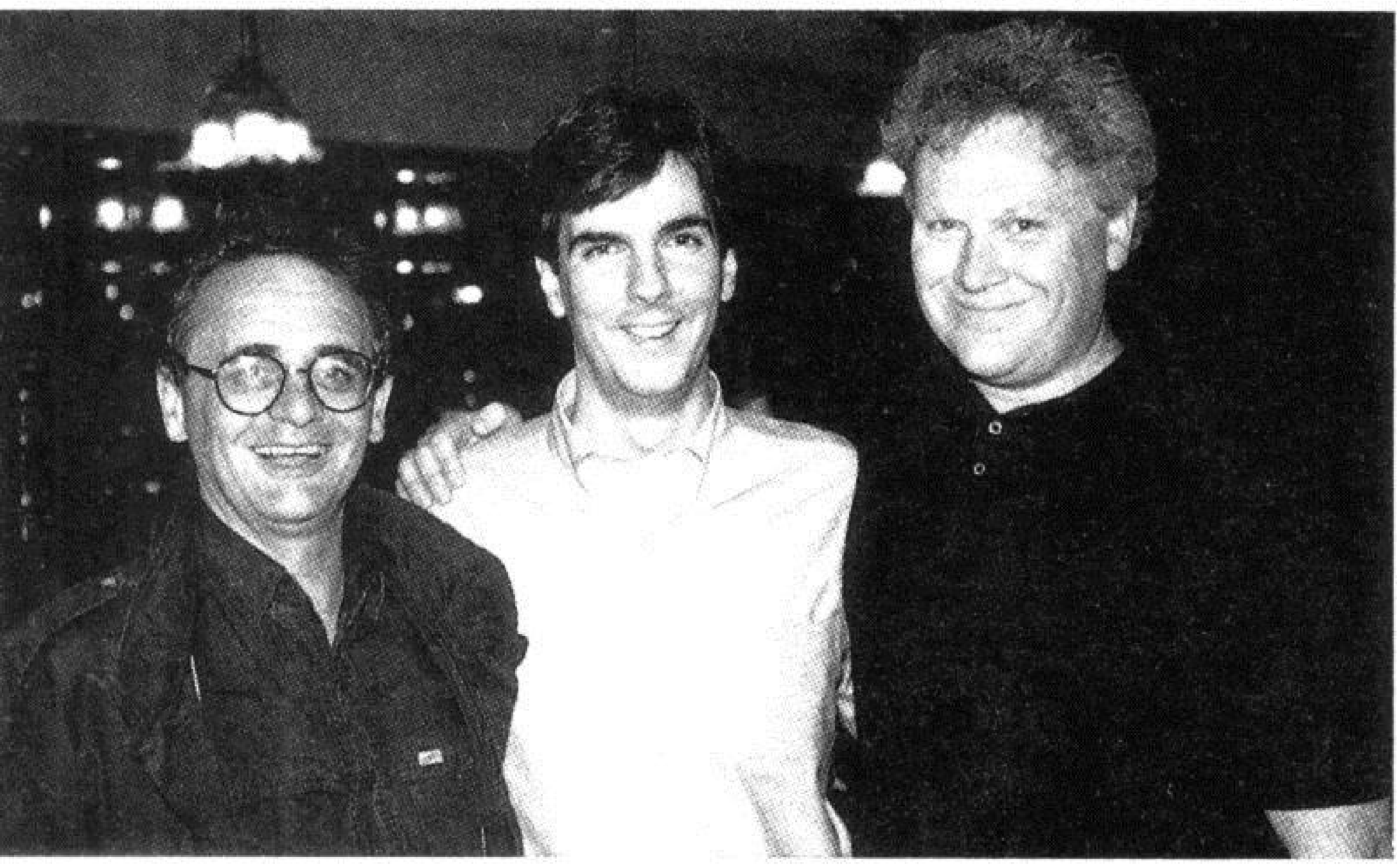
DOCTOR REGENERATES IN CLEVELAND

History was made in Cleveland, Ohio on August 18th as the Sixth Doctor regenerated into the *Seventh* Doctor! This amazing feat was arranged by **The Friends of *Doctor Who*** at their *Day With The Doctor II* convention. Fans were treated to a "lost episode" video of Colin Baker proclaiming that he was not merely "*A* Doctor" but "*THE* Doctor." He repeated the phrase "*I* am The Doctor" several times until his image blended into that of Sylvester McCoy. Sylvester was echoing the same phrase when suddenly he stopped, smiled and told the audience "Well, you always wanted a regeneration scene. . ." With that, the fans roared their approval and cheered with delight. It was a moment not to be missed. After this on-screen "regeneration," the two Doctors came out on stage and spent an hour answering questions, with their own "solo" panels later in the day.



Sylvester McCoy, Friends of *Doctor Who* organiser David Blaise and Colin Baker at *A Day with the Doctor II* in Cleveland in August. Photo © Mark Gasper.

This first-time pairing of Colin and Sylvester provided a unique opportunity for fans to see them interact and talk about the transition (or lack of one) between their Doctors. They kid about it, occasionally in tones of mock despair from Colin. The setting also allowed them to answer the same questions. One person asked "What was it like to be the shortest Doctor." The duo inquired whether the question had to do with "size. . . or length. . ." (The fans really hooted at this!) Colin promised that he would "rise above that." They traded this sort of ribald banter throughout the panel.

Colin and Sylvester were also asked to name their favourite Doctor. For Colin, "Unequivocally, it was Patrick Troughton. . . I loved his Doctor. I thought he had the most difficult job to do. William Hartnell played him (the Doctor) for three years, and never before had anyone had that bright idea of making a virtue out of necessity, and incorporate the fact that the Doctor changes appearance into the story. It was a brilliant idea, but *very* difficult for the first person to do.

"We were very lucky, I think for our sakes, that it was Pat who was doing it, because he was so different and so clever and such a good actor. I rest my case."

"My normal answer is that all the other Doctors are much taller than I am," said Sylvester, "And that we meet at conventions sometimes and if I don't mention their name they might go (smash) 'you didn't mention my name you little (smash). Why didn't you say I was your favourite (smash) Doctor?'. . . But, as you mentioned Patrick Troughton, he was the first Doctor I ever saw, and I always think you like your first Doctor. It's like the one that grabs you and hooks you to the programme. There's a special place for that Doctor. And that's who my favourite is, really."

The arrangement of trading turns made for a lively panel, both men displaying boundless wit and energy, going above the expected level. In fact, they work so well together that it's a shame they aren't starring together in a comedy. One could almost see them in a modernized, British version of *The Odd Couple*.

Their true comedic talents came to the fore when they made an unscheduled appearance on-stage during the auction and literally took over from the FDW's David Blaise. Sylvester leapt to the top of the panel table to act as auctioneer for a Dapol-made "???" sweater, whilst Colin held it against his body, caressing it and making faces of carnal pleasure. They next took bids for private lunches with themselves. Bidding was fast, furious and astounding. Sylvester went for $250 (£140). Not to be outdone, Colin got the bid for himself up to $300 (£167). No doubt the most memorable meals for the lucky (and wealthy) bidders.

Hats off to the FDW for another memorable event. Let's see what plans they might have for their next convention.

Mark Gasper

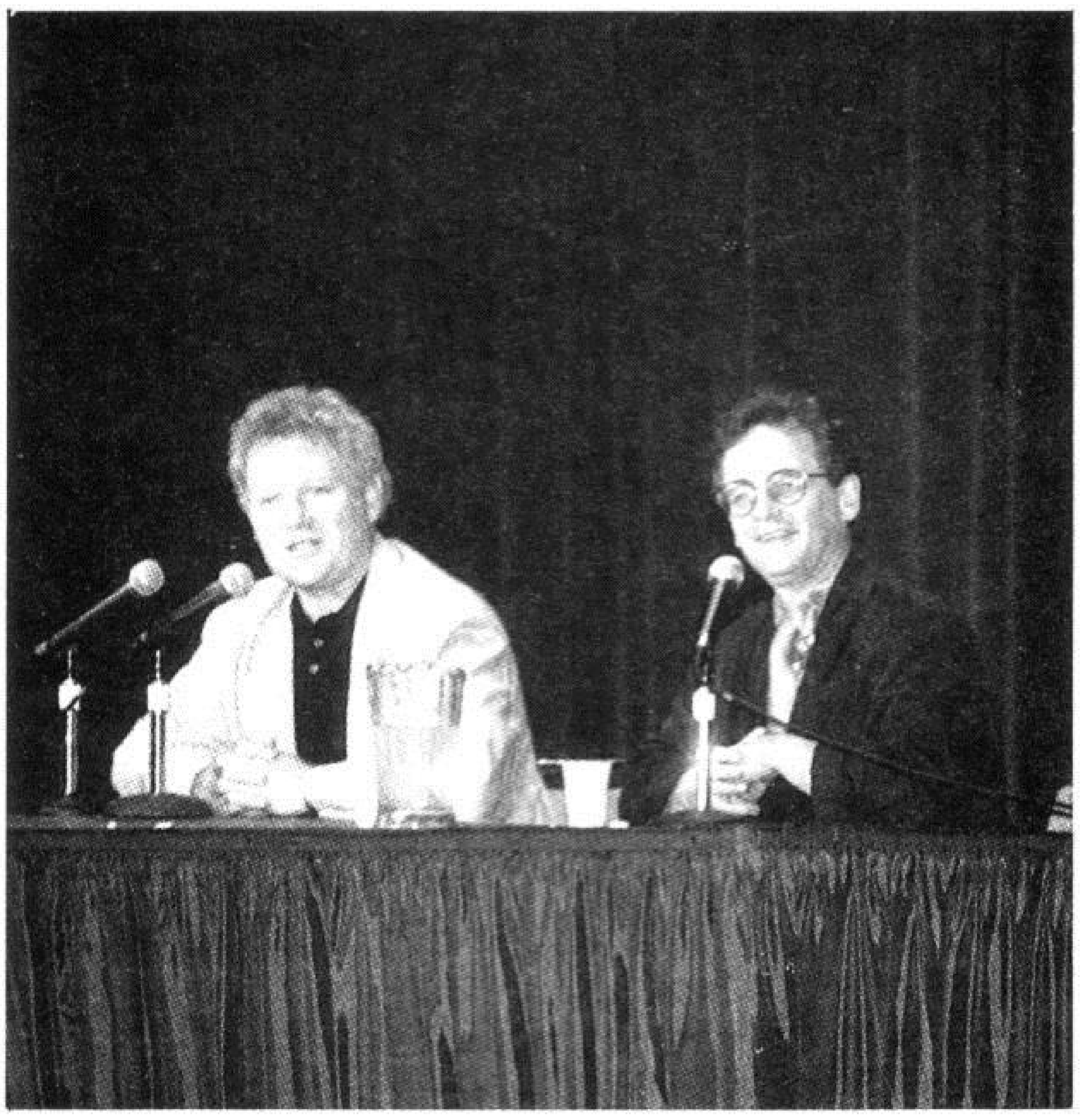


Photo © Mark Gasper.

◀

of its stars in *Jean Marsh*, the short-lived (or long-lived given that she aged to death) Sarah Kingdom from *The Daleks' Master Plan*.

Nicholas Courtney has been doing nicely by appearing endlessly on British tv screens playing a headwaiter in a washing up liquid commercial. It's quite funny first time round.

Cinema Verity's *Coasting*, the long-awaited seven part comedy series for Granada TV devised by *Meglos* scriptors **John Flanagan** and **Andrew McCulloch**, is shooting on location in Blackpool and Manchester until early October. Verity herself is producing, with Peter Howitt starring and both David Tucker and **Jeremy Silberston** directing. Jeremy was successive production assistant on *The King's Demons* and *The Five Doctors*.

GBH by Merseyside writer Alan Bleasdale is now in production for Channel Four. Verity is Executive Producer of this six part series which stars Robert Lindsay and Michael Palin and many *Who* credits man **Tom Georgeson**. However it will be some time before we see it as the location shoot in Manchester and the North West is not due to be complete until Christmas.

Bergerac and *Lovejoy* creator, **Robert Banks Stewart**, who wrote both *Terror of the Zygons* and *The Seeds of Doom*, is producing *The Darling Buds of May* for Yorkshire TV. He is also the writer of some of the adaptations which are based on novels by H.E. Bates. The series stars David Jason and will be in six hourly parts, two of which will be in the hands of **Rodney Bennett**, director of *The Ark in Space* and *The Masque of Mandragora*. Location filming on Super 16mm film in Kent, Yorkshire and France should be complete by the end of September. This will be Yorkshire TV's and indeed ITV's first HDTV production.

An Unkindness of Ravens is a TVS Ruth Rendell Mystery to be broadcast in two hourly episodes starring **George Baker** (from *Full Circle*), which **John Gorrie**, director of *The Keys of Marinus*, has been shooting on location in Hertfordshire.

Finally, **Peter Lloyd** has taken over the post of Broadcasting Minister in the United Kingdom. Not much of interest to the average **DWM** reader there, you may say, until you find out that he lists *Doctor Who* as one of his favourite programmes. "I am a lifelong fan," says Lloyd, "Crusty individualism always managing to triumph over totalitarian monsters is morally and politically very encouraging." Now if Mr Lloyd can triumph over some of the monsters in his own political party, the Doctor may just have a friend in high places. . .

Reporters this issue: John Freeman, Liam Rudden and *Dallas Jones*. Who's America by *Mark Gasper* and Beyond the TARDIS *by Dominic May*.

MEDIABAND

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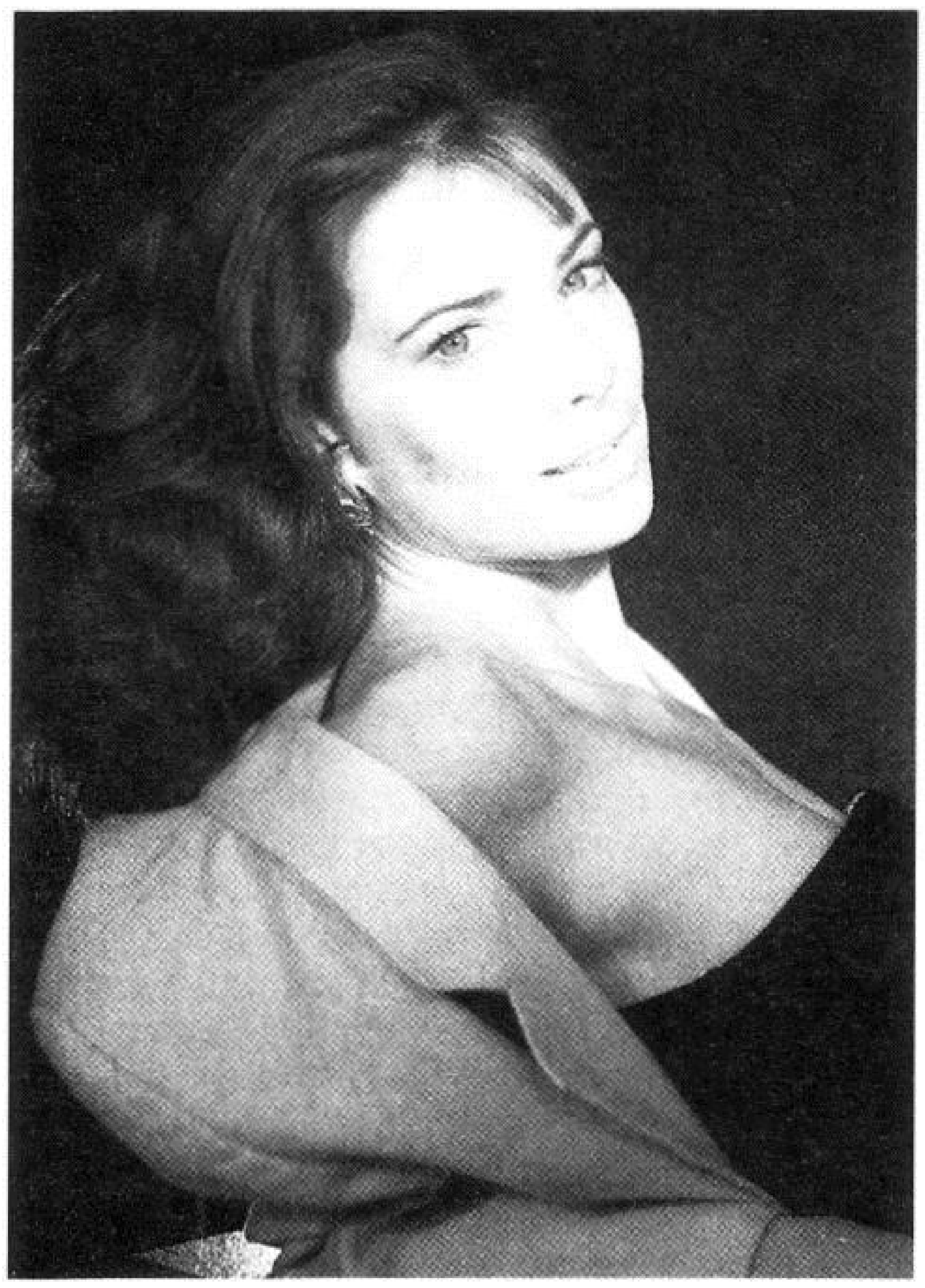

Nicola

NC1	**Glamour Portrait** DWM Cover Photo No.166
NC2	**Reclining** Orange Suit
NC3	**Nicola Bryant** White Jacket
NC4	**Nicola Profile** Green Boob Tube
NC5	**Nicola Bryant** Close-up

Colin

NC6	**Colin as the Doctor** Close-up
NC7	**The Sixth Doctor** Portrait
NC8	**Serious Pose** B+W Portrait
NC9	**Colin Smiling** B+W Portrait

Colin & Nicola

NC10	**Back to Back** Formal Dress
NC11	**Landscape Portrait** Formal Dress
NC12	**Nicola and Colin** As Peri & the Doctor
NC13	**Nicola and Colin** Classic Close-up

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VIDEOS!

THE CURSE OF FENRIC BBC VIDEO COMPETITION

The Curse of Fenric is scheduled for extended release on BBC Video early next year and we have **TEN** copies of this story to give away.

The Seventh Doctor and Ace find themselves on an army base in the Second World War. A strange group await them – a crack squad of Russian commandos, the tetchy scientist Doctor Judson, the obsessed Commander Millington and the doubting Mr Wainwright, the local vicar. Against this background, an ancient curse is about to take deadly hold of all their lives and the Doctor knows more about the threat than he's telling. . .

Photo © BBC.

To win a copy of the new video, which includes new untransmitted footage, simply answer the three questions and tell us which Doctor Who story you'd like to see on video. Send your completed (or copied) entry form to The Fenric Video Competition, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by 7th February 1991. Multiple entries will be eaten and the editor's decision is final. Good luck!

Name the writer of the original Dracula story.

....

Which contemporary Peter Davison story saw the Doctor teamed with the army in London?

....

Which Tom Baker story featured both vampires and Romana as a companion?

....

Name ....

Address ....

....

.... Age ....

Doctor Who story you'd like to see not yet released BBC Video:

....

CASE STUDIES

THE WAR LORD · THE WAR CHIEF

TO RULE A

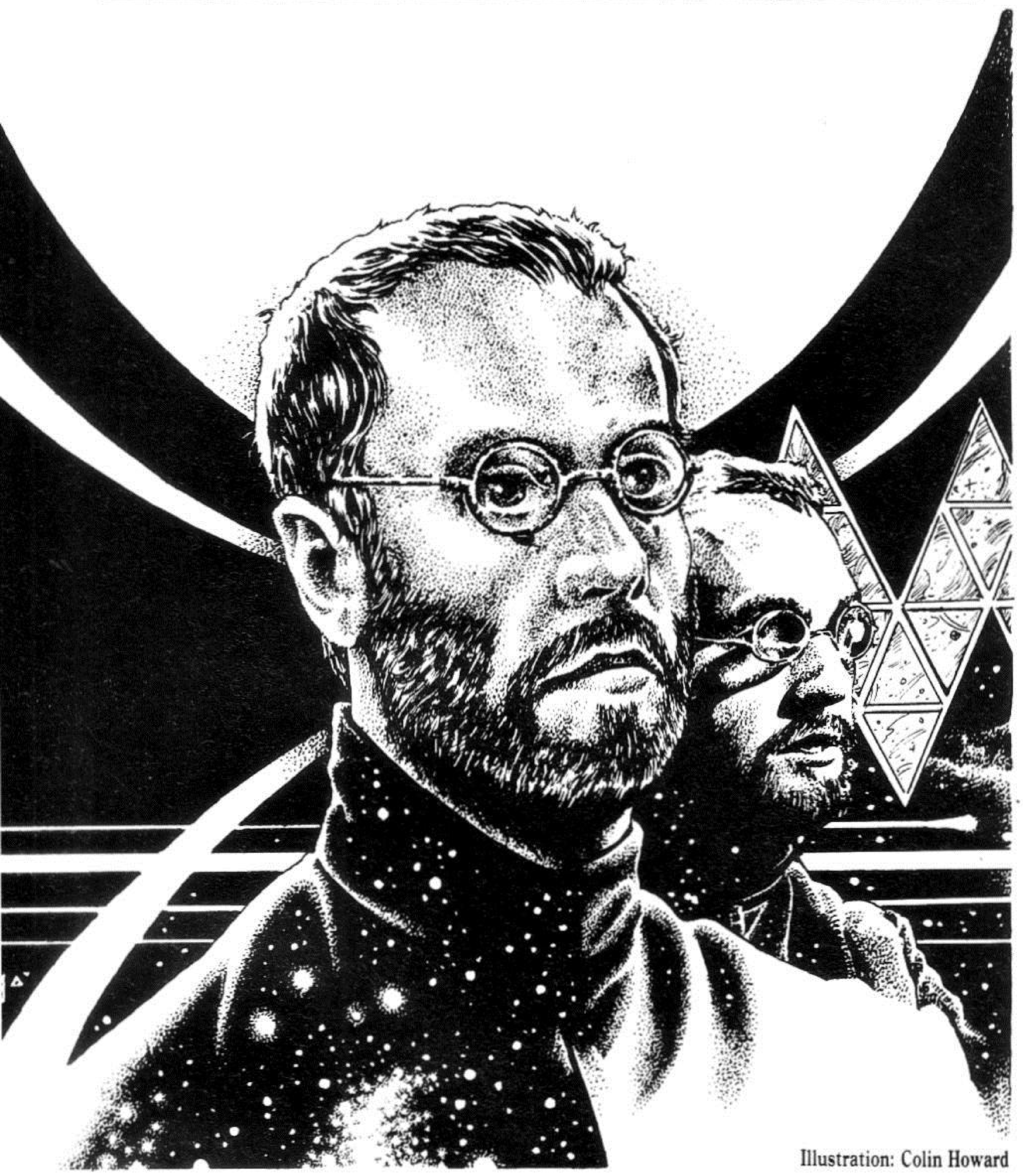


Illustration: Colin Howard

"We are going to bring a new order to the Galaxy. One United Galactic Empire."
The War Chief, The War Games

It has often been said that a given person is the Doctor's most dangerous enemy. In the War Lord we had a man for whom the claim might be more than usually justified. How many others have led the Doctor to such hopeless desperation that he has had to call on his masters to undo a situation which has totally escaped his control? How many others have been rated so irredeemably evil that the Time Lords believe it necessary for them to become involved, and to erase his entire existence?

But the War Lord, leader of his (unnamed) race, did not act alone, and it is perhaps in respect of his allies that the Time Lords accepted the Doctor's call for help. The War Chief, whose knowledge it was that made the War Games possible, was a Time Lord.

Like the Doctor – known to him but not a friend – the War Chief had left Gallifrey for other pastures. He, too, is coy about his motives for doing so, but the Doctor regards his motives as being only too obvious – power.

There is much evidence to support this assessment. The man's own words leave little room for doubt. As he says: "I intend to take over as supreme galactic ruler." Obviously, his loyalty to the War Lord and his colleagues is less than absolute. However this ambition is not unfettered. The War Chief lived on a knife-edge, as would anyone with as much to lose as he had, knowing full well that if things went wrong his life was forfeit. Unfortunately this knowledge bred not caution but an aptness to panic. At the slightest sign of trouble the War Chief fretted and threw out orders left, right and centre, unlike his superior who, while subject to occasional fits of wrath, could maintain a cool head through the most dire of circumstances. While his underlings bickered, the War Lord would plot and plan, detached from whatever happened to be going on around him.

This is not to say that he was not indifferent to their arguments, and while rarely seen to express impatience or intolerance it would be wrong to assume that he was without these traits. He merely regarded other things – most particularly the successful prosecution of the war games – as being of greater moment. Only when he sees an irritation such as the War and Security Chiefs' argument becoming injurious to the operation does he take the trouble to act upon it, telling them briefly that if they do not cooperate they will be replaced.

This economy of action pervades much of the War Lord's behaviour, presumably holding faithful to the excellent maxim that if it is not necessary to act it is necessary not to act. He is quite happy to allow the War Chief and the Security Chief to engage in pointless debate on the best course to take, whilst formulating a plan of his own which he will enforce without discussion. Likewise he was in the habit neither of praising nor criticising. He did not regard it as necessary to do so. To him, failure or success was self evident, and so required no elaboration. The only occasion on which he did offer a word of praise was for the success of a plan which he, himself, had devised.

Much of this is down to confidence. The War Lord carried an air of confidence and authority so supreme that it beggars comparison. When others would have gone to pot or cut and run, the War Lord continues to think and work solutions, it not even occurring to him that all might have been lost. Even when the time zone barriers have collapsed and the rebels taken the chateau. Even when their leaders having penetrated the base, the Security Chief been killed and the War Chief turned traitor, he seems not particularly concerned, but talks casually of "crushing this rebellion once and for all." The Time Lords, too, are unable to cow his assurance, or, at least, not until they break their own reserve and subject him to torture. His self-certainty is undeniably impressive. For example, knowing that he has been double-crossed, any other leader might waste no time in eliminating the traitor but the War Lord allows the War Chief to proceed, waiting for him to betray himself.

All of which is a far cry from his lieutenant, whose reserve is easily shattered and who, in the face of death, goes totally to pieces, trying an absurd bluff, crying foul on others and then running away, hoping to escape both the wrath of the War Lord and the Time Lords, of whose impending arrival he is more terrified even than the Doctor.

What of motives, though? On the surface, the motives both of the War Lord and his War Chief would appear the same – to conquer the galaxy and establish an orderly – and, therefore, peaceful – empire. Discussing the use of humans in the war games, the War Chief pleads for open-mindedness in assessing his designs:

> *"For half a million years they have been systematically killing each other. Now we can turn this savagery to some purpose. We can bring peace to the galaxy. You see – I'm not the cold blooded villain you suppose me to be. My motives are purely peaceful."*

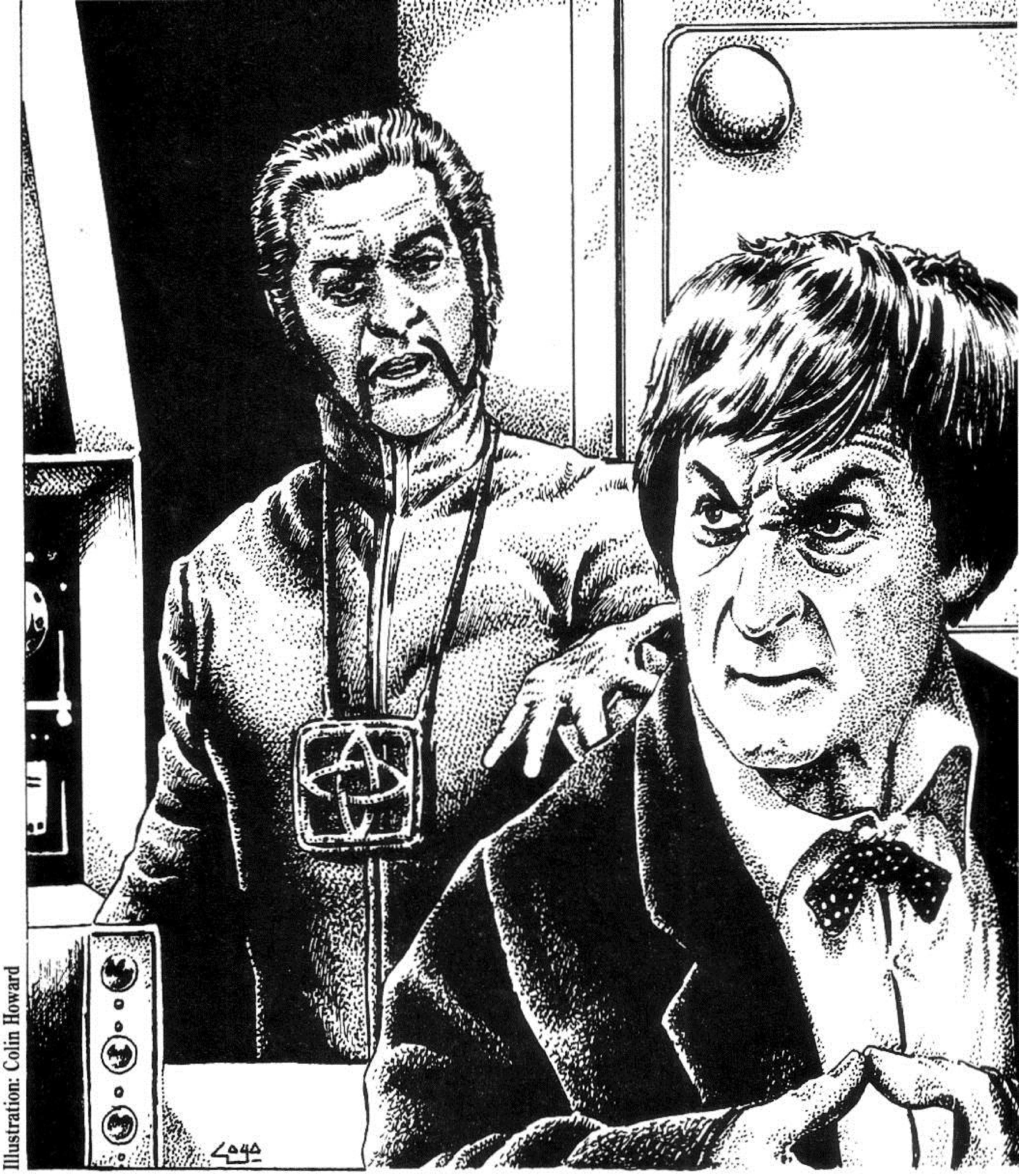


Illustration: Colin Howard

Is it possible, then, that the War Chief's intentions were honourable – that had he succeeded he would have ruled benevolently? It seems unlikely, in view of the several occasions on which his casual attitude to life and death are displayed. Anyone who remarks that someone (in this case the alien General Smythe) was a fool and therefore deserved to die, or engages in acts of murderous vengeance, is not an obviously benign man. Nor are his words particularly consistent, with the emphasis shifting from a desire for peace to a less subtle desire for power. Furthermore, it is the chance for power that he perceives as an incentive to the Doctor, not the opportunity to end conflict.

This raises an interesting and disturbing question. Watching disaster unfold on the nameless planet of the war games, it is easy to think that the War Lord is an insane, power-crazed megalomaniac. Perhaps he was, but therein lie the purest motives of all. Not for him the duality of intent that grips those beneath him. Not for him is ambition tainted also with revenge or bitterness; he is not seen to have any personal quarrel with anyone. Without doubt he has copious contempt for many – the Time Lords not least – but it is, if such a thing is possible, a detached, dispassionate contempt. He will despise the Time Lords but he will not take punitive action against them, merely endeavour to escape their against him. His ambition is singular, not coupled with lesser intentions.

Most telling of all, though, is his justification of his actions to the Time Lords. The end justified the means, he argues, especially since the humans who died in the war games would have killed each other anyway. Nothing, therefore, has been lost, so no wrong has been done.

That this should be his defence, however, casts doubt upon the obvious assessment of his nature. "The end justifies the means" is not simply a phrase popularly employed to excuse the inexcusable, it is a perfectly valid argument in its own right. The War Lord's use of it in this particular situation gives rise to the possibility that yes, he was willing to accept that the war games were terrible, but they were not played for their own sake. War is not, in itself, evil; what is evil are the circumstances that lead to it, and if the War Lord believed – as he must have done or he would not have used this argument – that the wars fought here would lead to something better, who are we to say that he was wrong?

The War Chief was played by Edward Brayshaw in Episodes Three to Nine, and the War Lord by Philip Madoc in episodes Seven to Ten of the 1969 story The War Games, *written by Terrance Dicks and Malcolm Hulke.*

UNIVERSE

CONTROVERSY CORNER

Target novelizations of the *Doctor Who* programme have always been inclined to include inaccuracies concerning the travels of the Doctor because of their conception from the scripts rather than the final transmitted teleplay. This has come to be expected and, generally speaking, acceptable. Recently however, actual facts have been perverted or even totally invented outside the realms of script versus transmission acceptance. Worse still, these fabrications come from some authors who should know better!

This series of articles has been spurred on by the above-mentioned state of affairs in an attempt to set the record straight.

To start with this month we return to an old favourite, one which has been perpetrated in nearly every publication going; the question of *rejuvenation* versus *regeneration*. To anyone who has studies only a modicum of the English language the difference should be self-evident. This sadly does not seem to be the case. Firstly, let us consult our dictionaries for a definitive explanation:

To rejuvenate: To make young again: to grow young again: to restore youthful appearance or vigour.

To regenerate: To produce anew: to reform completely: to reproduce (a part anew: the body): to produce again in the original form.

So, rejuvenation restores, in this instance the Doctor's *same* old body cells to an earlier state making him a younger version of his former self – not different. However, this must not be confused with the Doctor from his own earlier time-stream. Although he has rejuvenated and become a younger Doctor he is still progressing forwards in his life-stream. He is not returning to his own past. His body then, has been renewed to a former, fresher state (as mentioned in *Power of the Daleks.)* His entity or being continues ever onward.

This complies with all the known facts of the period. In 1966, both the script editor, Gerry Davis, and producer, Innes Lloyd were quoted in the national press as saying:– "The nine hundred year-old Doctor is supposed to have become several centuries younger" (*Daily Express*) and "The intrepid Doctor is supposed to be nine hundred years old. So the BBC is knocking a couple of centuries off his age to explain the change of actors." (*Daily Mail*)

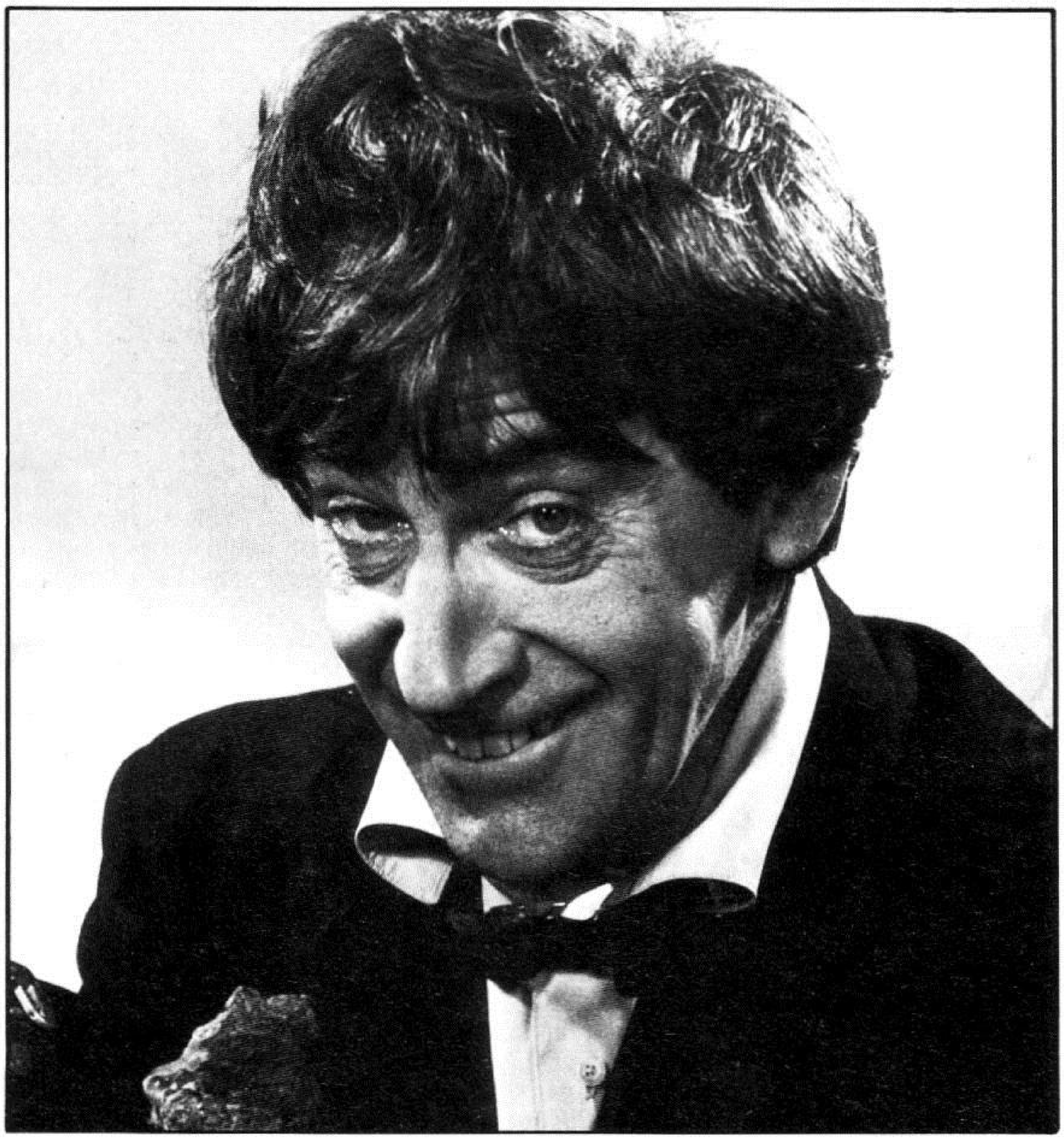
The Doctor was now in a body of some two hundred years younger which has been consistent, more or less, within the programme ever since. If the Doctor was originally around nine hundred years old we then subtract, roughly, the couple of centuries mentioned and we end up with approximately seven hundred and something, which all subsequent stories have complied with until *Revelation of the Daleks*, when the Doctor is suddenly once again over nine hundred years old. Agreed, in *The Mind of Evil,* in the heat of the moment the furious Doctor announces that he has been a scientist for thousands of years. This is a matter for conjecture. Was this an embellishment to make a point or. . . How many rejuvenations have there been? Remember in *The War Games* where the Doctor says: – "We can live forever, barring accidents!"

Regeneration, on the other hand, recreates *new life* or, as in this case, new body cells. The Doctor actually becomes a new person, even if vaguely similar in character. The original Doctor that we knew and the subsequently rejuvenated version, up to the 'Trial' in *War Games* were very alike, both in stature and manner, totally unassuming and unobtrusive. They are hardly comparable with the future, colourfully flamboyant, regenerations that were to follow.

A simple analogy could be made when one grazes an arm or leg. New cells grow (regenerate) to repair the wound. The damaged cells are not repaired as rejuvenation would imply. They are *replaced.*

So, why such a lot of fuss about something which on the face of it is an obscure point in English composition? Well, yes it is until placed in context with *Doctor Who* mythos. The implications are considerable. Bear in mind Borusa's offer to the Master of a new life-cycle if he helped the Doctor in the Death-Zone, when considering what we learnt in *The Brain of Morbius,* that Time-Lords can only regenerate twelve times, giving them thirteen different lives. Not quite the same thing as rejuvenation, is it?

Richard Landen



ENTER THE NEW Dr WHO

KEEN Saturday-afternoon viewers might be able to guess Who this is.

The face is unfamiliar. So is the Beatle-type thatch. But the clothes give him away. . . .

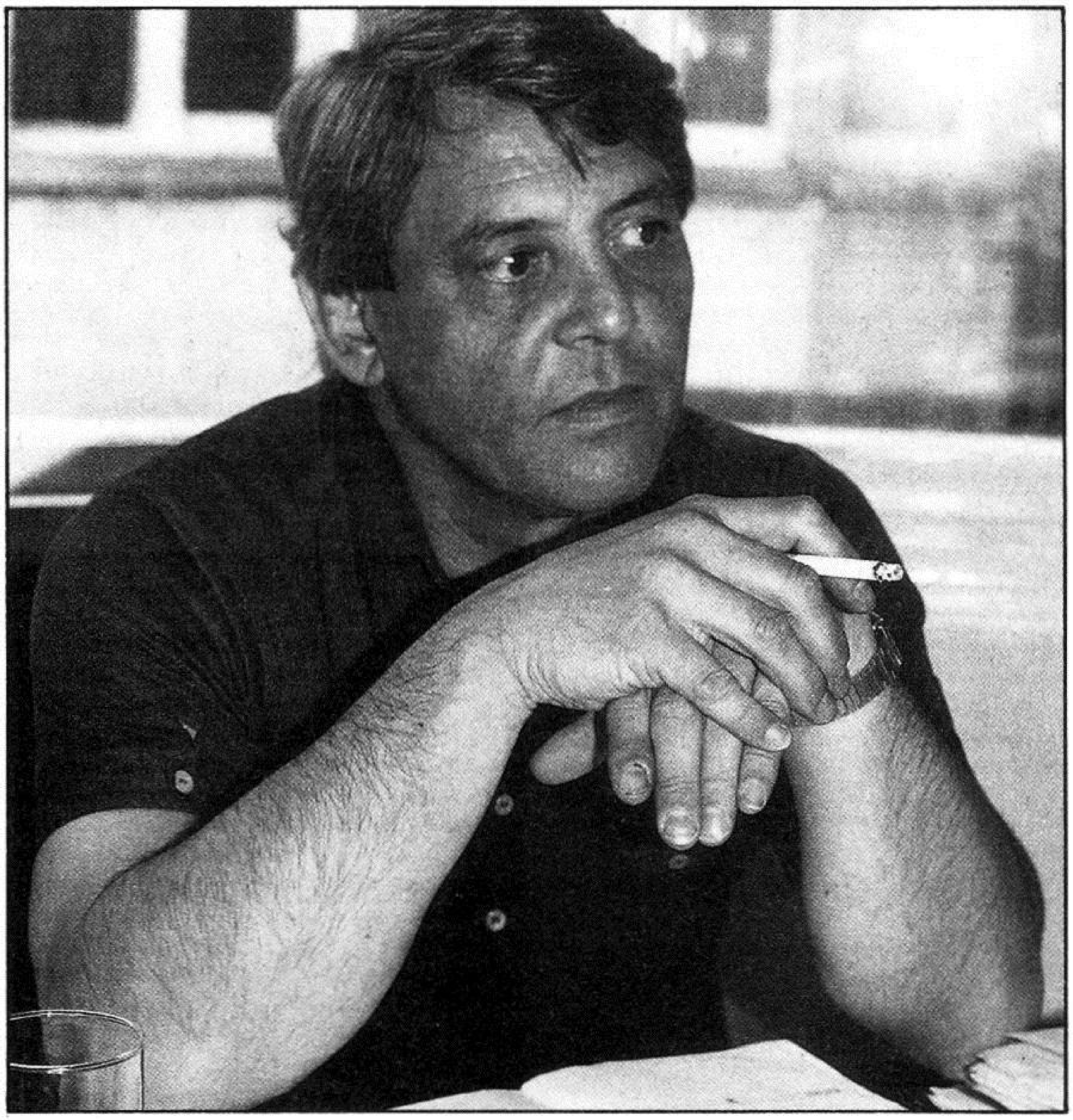
It's the new Dr. Who—Patrick Troughton, who has taken over from William Hartnell in the BBC science-fiction series.

Last week viewers saw the old Dr. Who for the last time—lying on the ground with his face slowly changing.

Today the transformation will be complete. At forty-six, Troughton is thirteen years younger than Hartnell—and that is as it should be.

For according to the plot, the 900-year-old Dr. Who is supposed to have become several centuries younger.

THE MAN FROM U.N.I.T.



Stephen James Walker recently visited UNIT's creator Derrick Sherwin at his home in Hampstead, to talk about his work on the *Doctor Who* production team during a crucial period of the series' history, from 1967 to 1969.

Like so many people involved in television production, Derrick Sherwin began his career in the theatre. He had a design background and worked initially as a junior set designer and scenic artist, which led to a number of other jobs including scene-shifter, stage manager and lighting designer. Finally, interrupted only by a two-year spell in the Royal Air Force, he turned his hand to acting, a profession he was to pursue for many years in theatre, films and television.

Eventually, while continuing to act, he also began to work as a freelance writer. Most of his output during this period consisted of television plays, but he had a number of stints writing for popular series of the early sixties such as *Crossroads* and *Z Cars*. On several occasions this even led to a situation where he was both writing for and appearing in a series simultaneously, such as the series *United*, a BBC soap opera about a football team. Then, late in 1967, he was interviewed by BBC Head of Serials Shaun Sutton and asked to take on a contract as Script Editor of *Doctor Who*. It was a post he was happy to accept.

"Actually, I was Assistant Script Editor to start with. Peter Bryant, having come over from BBC Radio, was Script Editor prior to taking over from Innes Lloyd as Producer, so I went in to assist him while he was genning up for that job.

"It was just before Christmas, and I was landed with a great pile of scripts that had to go into production immediately after the holiday break. The director had sent them back and said he wouldn't do them, Pat Troughton had thrown a wobbly – they really were appalling! Thank goodness, I can't remember whose they were, because I would hate to denigrate the author now! So I spent the entire Christmas, apart from Christmas day, rewriting the first two or three episodes of this story, to get it into some sort of reasonable shape. That set the pattern for the first three months, because frankly the writers had been fairly badly briefed and fairly sloppily looked after. It was a real baptism of fire!"

The first story Derrick received a credit on as Script Editor proper was *The Web of Fear*. He continued in the job for the remainder of the series' Fifth season and most of the Sixth, having brought in Terrance Dicks, an associate from his time on *Crossroads*, to act as his assistant.

Although Derrick's main priority at this time was to get the writing of the series back on an even keel, things did not always go according to plan. One or two scripts fell through at a late stage of development, and it is well-known that a dispute arose with Mervyn Haisman and Henry Lincoln over their story *The Dominators*, which eventually led to it going out under the pseudonym Norman Ashby (made up of the forenames of the authors' respective fathers-in-law!)

"I found Mervyn and Henry tough guys to work with. They were aggressive writers, insofar as they were very difficult to convince that they had made a wrong move if something needed adjusting or a piece of dialogue needed changing. They fought for every dot and comma. It was not a happy relationship: in fact, they hated my guts! I was a very hard taskmaster, but I had started off on *Doctor Who* with a bunch of lousy scripts and I was determined not to let things slip again. So I had a hard time with Mervyn and Henry – although they did a very good job on the Yeti story."

CREATING UNIT

Apart from commissioning and editing scripts, Derrick very often supplied and refined the ideas for them ("*Scientific American* was bedtime reading!"). He also wrote nine episodes of *Doctor Who* himself. The first of these was the opening instalment of *The Mind Robber*, which was an unusual situation.

"I had commissioned Peter Ling to do the story, but when his scripts came in they just didn't stretch to the required length. The only way to fill the slot was for me to write an extra episode but, because we had already spent all the money, I had no sets, no visiting characters and no new monsters. All I had was a white cyclorama, lots of smoke, the three regulars, the TARDIS prop and what was left of the tatty TARDIS interior set – and out of that I had to construct an episode! I also used some old robot costumes that I found dumped in a storeroom."

Derrick's other eight episodes as a *Doctor Who* writer made up the complete ▶

◀ story of *The Invasion,* based on an original idea by Kit Pedler. This was an important turning point in the series' history as it marked the introduction of the UNIT organisation, led by Brigadier Lethbridge-Stewart (a character created by Mervyn Haisman and Henry Lincoln for *The Web of Fear*). I asked Derrick how he had come to devise this popular and enduring element of the *Doctor Who* mythos.

"The series had become very fanciful and gone heavily into monsters from outer space, which I found very tedious and unbelievable. The only reason everyone watched was to see what the latest monster was like – whether it had got fur on or a silver head or one eye at the back of its ear, whatever. The series wasn't going anywhere, the viewing figures were dropping, so I sat down with Peter Bryant to work out what we could do about this. I said the only thing I could think of was to look back, see what had been successful in sci-fi in the past and try to learn from that.

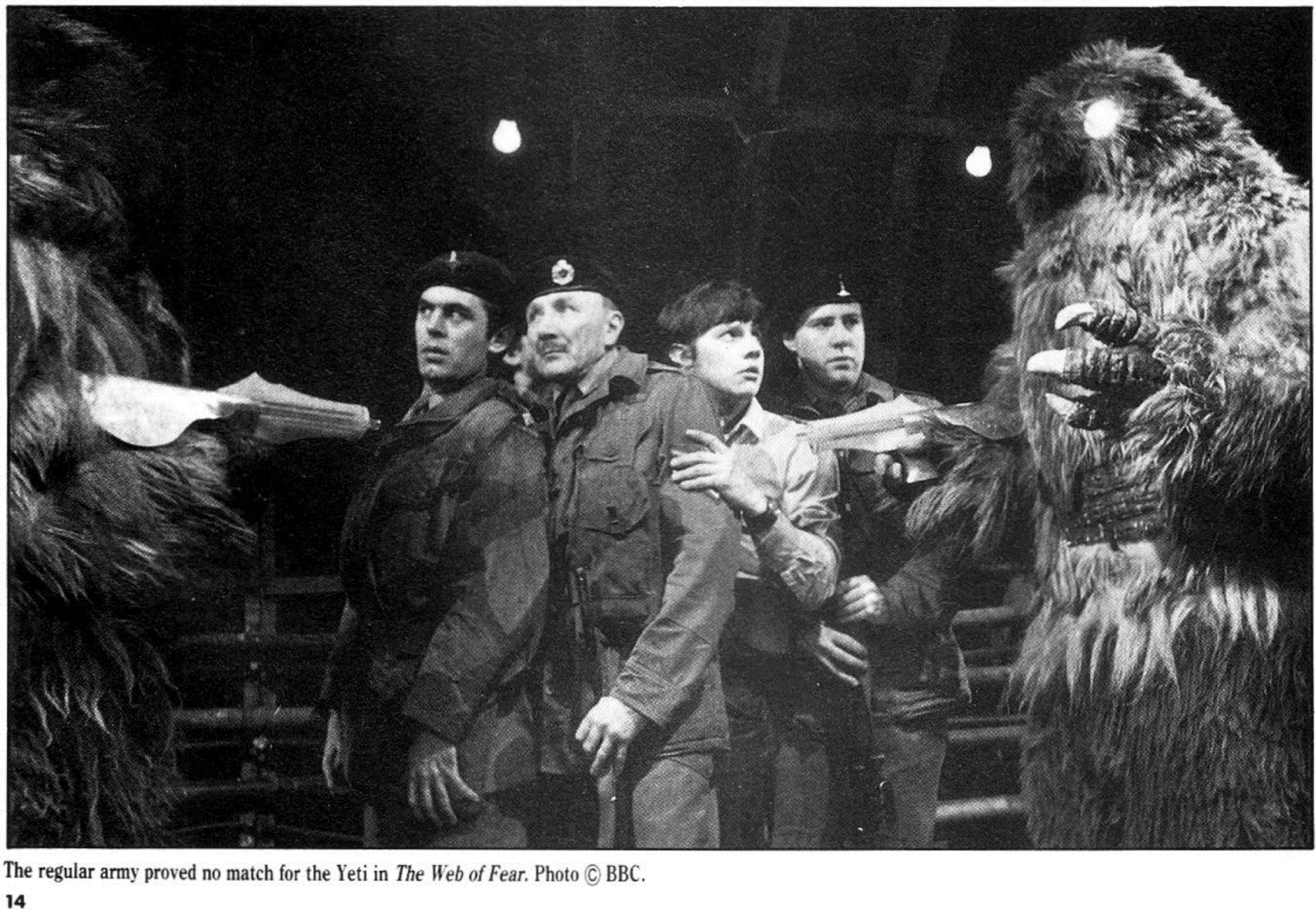
"I went to the archives and managed to dig out some episodes of the very first series of *Quatermass* (the writer, Nigel Kneale, was my neighbour at the time!) We screened them, and the production was so appalling that we found them hysterically funny. We rolled about laughing! But what the producers had been trying to do – and what ultimately they achieved in *Quatermass and the Pit* – was to get some reality into it. So I said that this was the solution, that what we had got to do with *Doctor Who* was to forget wobbly jellies in outer space and create some reason for bringing the stories down to Earth.

"We couldn't do this with just the Doctor and his two companions, we had to have some other means, so that's why I came up with UNIT, the United Nations Intelligence Taskforce. I sat down and wrote a couple of pages about this special Taskforce, specifically with members from all nations, which had been set up to investigate funny things happening in space or the possibility of UFOs or whatever. It was basically an army intelligence unit with special powers and, on some occasions, special weapons, which had access to scientists and laboratories and all the kind of things that Doctor Who might need. It gave us an identifiable group within which to work on special occasions and of course a reason for bringing the Doctor in. It was constructed fairly methodically and thoughtfully in the first instance, to serve a very specific purpose for at least a year's run."

This prompted me to ask whether the Doctor would have been exiled to Earth and joined UNIT on a semi-permanent basis even if Patrick Troughton had stayed on in the series, or whether the Brigadier and his men would simply have continued to make one-off appearances.

"The idea was always to bring it down to Earth gently and then to stay there for a long period of time. Quite apart from dramatic considerations, another factor was that budgets were being cut and we were being asked to do more. Don't forget that we were going from black-and-white into colour, which was an expensive exercise, and we had to have a run of productions that we could afford.

Sergeant Arnold (Jack Woolgar) in danger in *The Web of Fear.* Photo © BBC.



The regular army proved no match for the Yeti in *The Web of Fear.* Photo © BBC.

We couldn't keep on creating spaceships and monster suits all over the place and going out to the back end of nowhere to film alien planets – it just wasn't on with the financial restrictions that existed."

CANCELLATION THREATS?

Towards the end of the Sixth season, Derrick became unofficial co-Producer of *Doctor Who* with Peter Bryant, and eventually he was given sole credit as Producer when Bryant found his time increasingly taken up with work on a trouble-hit series called *Paul Temple,* which eventually both he and Derrick would move on to 'rescue' after leaving *Doctor Who.* Terrance Dicks, meanwhile, was elevated to the position of Script Editor and a young writer named Trevor Ray came in as his Assistant.

It has often been said that *Doctor Who* came close to being cancelled at the end of Patrick Troughton's last season but, to my surprise, this was not how Derrick remembered it.

Brigadier Lethbridge Stewart tries to bluff the press in *Spearhead from Space.* Photo © BBC.

"We were aware that Pat wanted to leave, of course. He had had a hard slog – don't forget, we were doing forty-two episodes a year in those days – and he was very, very tired. He had been consistently getting pretty shoddy scripts, too, and he was a perfectionist, he really wouldn't say poor dialogue. Consequently he was becoming very edgy towards the end, and there were a few rows. Eventually he decided that he had had enough. The Doctor had changed before, so we knew that we could change him again, and that's what we did.

"I certainly wasn't aware of any desire on the part of the BBC hierarchy to finish the series. There was always the possibility at the end of a season that it might not be renewed for another year, but that was the same for any show whatever it might have been."

A number of new series ideas that Derrick had himself been involved in developing at that time have generally been assumed to have been potential replacements for *Doctor Who.* Again, though, Derrick denies this.

Into action: UNIT troops up against the Cybermen in *Invasion.* Photos © BBC.

"One of the reasons Peter and I were so busy on *Doctor Who* at the end was that we were also working on two episodes of a potential new series called *S P Air,* which I wrote and revamped from an original idea called *Highway to Action* by Jon Rollason and Keith Williams. It was about a special body within the RAF which had political authority and investigated things 'under the counter' rather than above board – a sort of troubleshooting team – and the RAF offered us some facilities for it. But those episodes were actually made and transmitted, and it wasn't intended for the same slot as *Doctor Who.* It was fairly hard-nosed, and was really for adults."

What, though, of the remake of the *Quatermass* serials that is rumoured to have been considered?

"I was involved in that, and we wanted to do it, but it didn't get past the thoughts stage, probably because of copyright difficulties. It wasn't developed as a replacement for *Doctor Who* – it came about mainly because we had reviewed ▶

UNIT's first scientific adviser in trouble in *Invasion.* Photo © BBC.

◀ those old episodes of *Quatermass.*"

Wasn't there some talk of a series of Jules Verne adaptations, too?

"Yes, but by then I think I was probably out of *Doctor Who* and well into, or even finished on, *Paul Temple* (by which time Peter Bryant had left). You see, as a Producer at the BBC you had to decide what you wanted to do next and then promote it, to try to get it on the road. You were supposed to find your own ideas for new series. The Jules Verne proposal was certainly one that I came up with, but there were a number of others – probably fifteen or twenty ideas-that I developed which for one reason or another didn't get past the executives on the Sixth Floor."

A NEW DOCTOR

Once Patrick Troughton had decided to leave *Doctor Who* and it was clear that the series would continue, an important task was obviously to find a new lead actor. Derrick recalls that he and Peter Bryant took joint responsibility for this. The man they chose was, of course, Jon Pertwee, a noted comedy and variety performer. With this in mind, I wondered if it had been their intention to bring more humour to the character of the Doctor.

"We cast Jon knowing that, being him, there would be humour. He couldn't do anything without seeing the quirky, funny side of it. We didn't want it to go over the top, though, so we were a bit nervous about casting somebody who was essentially a light entertainment man. It was Jon who said 'Look, I've got a reputation as a comedian, but I don't want to play it like that, I want to play the character straight', and that clinched the deal for us." Jon Pertwee's debut story for *Doctor Who, Spearhead from Space,* was also Derrick Sherwin's last, but it was by no means a trouble-free swansong, as he recalled.

"There was a BBC strike at the time and the studio cameramen were working to rule. I remember I had written a *Thirty Minute Theatre* that was being done, an all studio production, and it was suddenly switched in the schedules to be recorded that week because it needed relatively little direction and the cameras couldn't go far wrong. On *Doctor Who* though, it threw us out of kilter as it meant we couldn't go into the studio. This was Jon's first story, remember, and of course he was in a dead sweat! I said, 'Don't worry, don't worry, I can mount the whole thing on film, given a fortnight or three weeks run up'. So I discovered some BBC training premises out in the country, a lovely old building, where we could find every location we needed. I took everyone down there and we shot the whole story on 16mm film!"

In the end, Jon Pertwee turned out to be quite happy about this unexpected development.

"He was terribly nervous about doing the series – he had never done drama before – and I told him that if anything went wrong we could simply stop and do another take. The fact that he could treat it like a film reassured him, and then he got used to it. It finally gave him the confidence, because he found the character."

Spearhead from Space was also notable for featuring Derrick's only on-screen appearance in *Doctor Who,* in the cameo role of a commissionaire at UNIT's

Mopping up: Isobel Watkins (Sally Faulkner) photographs the dead invaders in *Invasion.* The cost of the battle is high – note the casualties in the background.

Photo © BBC.

Photo © BBC

UNIT continues to prove its popularity in Pertwee stories such as *Day of the Daleks* and has recently re-emerged in the Season Twenty-Six opener *Battlefield.*

underground car park. How had this come about?

"The actor we'd originally cast couldn't act! So I said 'Get that uniform off – I'll do it myself'! It was a stupid little part which didn't even have a line, but the guy couldn't get it right so I threw him off the set."

After *Doctor Who* and *Paul Temple,* Derrick worked on a number of other series for the BBC before leaving to form his own independent production company. At this time, in the mid Seventies he made the popular children's serial *Ski Boy,* with financial backing from Lew Grade, and a number of other successful shows. Then, in the early Eighties, he changed course slightly and started the very first computer animation company, Electronic Arts, with some prototype equipment he had bought from EMI. After running this for a number of years, he went back to independent production.

"Since then, I've worked on some fairly substantial things in the United States, and I've just finished another lengthy screenplay over there for a comedy film. I've returned to freelance writing more or less full time now, although I also run the English arm of an American company which produces fifty-two hours a year of stand-up comedy for the US Arts and Entertainment channel. In fact, I am quite heavily involved in comedy at the moment, and I've produced a pilot for Central TV which will hopefully be made into a series."

With a number of Derrick's *Doctor Who* productions now available from BBC Video, fans today have another opportunity to enjoy and appreciate the important contribution he made to the series' history. It is a period he looks back on with some fondness and, indeed, such is his regard for the series that he would be more than willing to become involved with it again – as an independent producer.

"During the time Michael Grade was at the BBC I heard so many rumours that he was going to take *Doctor Who* off that I wrote to him and said 'Look, obviously the BBC can't afford to do this and doesn't know where to go with it, so I will take it off your hands, produce it independently, finance it independently, and sell it back to you as a package'. He turned me down, saying that he'd got plans for the series. Then, when Grade left, I wrote to Peter Cregeen (the current head of Drama Serials) about it. So I've now offered to buy *Doctor Who* out twice! The offer still stands, too."

UNIT will feature in DWM's next comic strip, which begins next issue. For more details on Invasion, *the soft back edition of* Cybermen *is now on sale from W.H. Allen.* The Mind Robber *and* Spearhead from Space *are both available on BBC Video.*

◆

YOU'LL BE THRILLED TO PIECES WITH . . .

THE BODY
IN QUESTION

A 64-PAGE, FULL-COLOUR DEATH'S HEAD GRAPHIC NOVEL
ON SALE IN OCTOBER FROM MARVEL COMICS

A VIOLENT END?

***DWM* tracked down Nicola Bryant to find out how she's found life after *Who*. Very well, it seems. . .**

Into danger: Peri in an apprehensive mood on Station J7 in *The Two Doctors*. Photo © BBC.

It's hard to believe that it is almost four years since Peri was apparently blasted from our screens by a crazed King Yrcanos in the closing episode of *Mindwarp*, her body used as the final stage in the scientist Crozier's mind transference experiments.

Nicola Bryant, who played the role of Perpugilliam Brown for three years, has since worked extensively in the theatre, both in the United Kingdom and abroad. Her recent theatre credits include *So Long On Lonely Street* under director Lou Stein at the Palace Theatre, Watford and on tour; *Jeeves, Twelfth Night* and *Who's Afraid of Virginia Woolf* all at the Gateway Theatre, Chester. Over the 1989 Christmas period, her more dedicated fans could see her playing Eva in *Absurd Person Singular* at the English-Speaking Theatre of Vienna.

"I found that really good fun," she says. "It was a brilliant part and we were there for nine weeks. I was amazed that an English play could sustain itself for that amount of time. Let's face it, a German speaking play in London's West End would probably manage a week maximum. In that time it would probably have covered all the German speaking people in London. It was incredible that we were able to run for so long. It was also good to get out of this country and get a breath of fresh air."

Nicola originally set her sights on becoming a dancer, an ambition which was frowned upon by her parents who regarded the career as unsafe. However as she progressed through boarding school, she found she enjoyed acting and musicals and resigned her dancing to be used in plays and musicals if needed. She trained at the Weber Douglas Academy of Dramatic Art and the Royal College of Music. "After three years of that, you really must know that you want to be an actor", she jokes. In her final year Nicola was spotted by perspicacious theatrical agent Terry Carney, who is not only Mark Strickson's agent, but also the manager/agent and son-in-law of the late first Doctor, William Hartnell. Carney saw Nicola as Nanette in a production of *No, No, Nanette,* telephoned her and told her he would like to put her forward as the new *Doctor Who* assistant in the wake of outgoing companion Tegan, played by Janet Fielding.

Nicola mistook the call as a prank, but eventually went to meet John Nathan-Turner, and after four auditions and interviews got her first television assignment literally fresh out of drama school. "The auditioning process was held up a little because John (Nathan-Turner) wanted to see if I could get my Equity Card. I felt after the second interview that as I had a chance of getting the role of Peri I had better make the effort to get my card. I had previously done a lot of dancing jobs, so I took my contracts into Equity. They told me that as they were non-Equity contracts I couldn't get my card so, I did a lot of cabaret, taking my own contracts to pubs, clubs and parties. Eventually I did get my card that way."

When Nicola joined the team in the penultimate Peter Davison story, *Planet of Fire,* was she aware that a regeneration was imminent?

"Not at all. It was strange because the three months between getting the job and starting filming in Lanzarote I had worked out a background for Peri and formulated all these reasons why she was going off with this particular Doctor, only to find out that he was going to change! I didn't know that Peter was leaving when I joined and I saw no reason why Peri would stay if the new Doctor became a less amicable character, which is what happened.

"Peter and Mark Strickson were very helpful and sweet when I joined. I ▶

The Fifth Doctor (Peter Davison) carries Peri (Nicola Bryant) to the TARDIS in *The Caves of Androzani.* Photo © BBC.

Peri in trouble in *Vengeance on Varos.* Photo © BBC.

missed Peter when he left but Colin was great fun to work with. It was good building up a rapport and I enjoyed being with him. We were great buddies and still see each other occasionally. I would like to work with him again."

FAVOURITE ENEMY

Her years with the programme saw Peri pitted against the Master, the Cybermen, the Daleks and the Sontarans. Did she have a favourite enemy or monster?

"I thought that Sil was a very good character and *Vengeance on Varos* was one of my top favourite stories. I found it very strange working with the Daleks in *Revelation of the Daleks* I really had to take a step back because I could not believe I was working with them. Obviously, having watched the show when I was younger the Daleks were the monsters I remembered most vividly. That was one of my favourite stories along with *The Caves of Androzani.* There wasn't a lot of dialogue for me, but I felt it was a great vehicle for Peri and it was a very good story."

And a least favourite story? "*Timelash* (laughs). I spent most of that story tied to a pole. It was so small minded. I have spoken to some of the other assistants and we all suffered from that problem. I found it incredible that *Doctor Who* has come so far and all they could find for me to do was tie me to a pole!"

In the *Trial* series the turbulent relationship with had existed between the Sixth Doctor and Peri stemming from *The Twin Dilemma* seemed to have been softened, was this intentional?

"Yes. When we came back after so long we felt we couldn't have the same relationship. We would have parted company on bad terms – either I would have left or he would have dropped me off. The relationship settled down and we had to establish that although they may have their differences they still cared for each other. Looking back I think the constant bickering and fighting was taken too far."

Nicola's views on the eighteen month hiatus of the programme are well documented but how did she react to the criticism that *Doctor Who* had become too violent?

"It didn't make any sense to me. I didn't think the show was too violent. I think it should scare people, as it has always done. There was some great work from Graeme Harper at that time and I thought the criticisms were unjust. There is more violence on the six o'clock news!"

Was she satisfied with her exit from the programme?

"Oh yes. I loved my violent end. I told John Nathan-Turner I wanted to go out with a bang and I certainly didn't want a tearful "Goodbye Doctor" scene or be married off to some hunky Martian. I was disappointed that the ending was negated but I can see that they wanted to soften it because they were getting complaints from mothers wanting to know what to do with their distressed children, who were all Peri fans. The production office received lots of upset letters too. Letters and fan mail were always a problem because of the backlog I always had."

Doctor Who companions have a tendency to be idolised with many of the male viewers and this was certainly apparent with Peri. Does Nicola like being idolised? "I never thought or think of myself as idolised. Recently I was turning out some stuff from my home and I came across some old fan mail which I didn't know I had. It still amazes me, I guess."

INTO THEATRE

Since leaving the programme, Nicola has worked extensively in the theatre. Was the move to the theatre where there is less chance of being typecast a conscious decision?

"Well, yes. I had done three years of solid television with no variety. My major premise was to get out and do something different and to maintain some variety in what I did. I guess typecasting was never something I sat worrying about. I did get stuck with the screaming thing for a short while. My sister jokingly came to see a show and said "Have you ever done anything in which you don't scream?" At which point I definitely took her to task and pointed out all the things I have done in which I haven't!

"I have been fairly lucky, in the sense that the roles I have taken have been fifty per cent British and fifty per cent American. That is a great typecast break. When I consider the parts I have played recently, I have gone from a screaming nineteen year old to a thirty-five year old suidical, depressive maniac. I have been fairly lucky not only in the age range, but also in the variety of the roles I have played.

"I did *Blackadder's Christmas Carol* a couple of years ago. That is the only real

television work I have done for some time, apart from commercials. That also was a very good experience. Rowan (Atkinson) is a total perfectionist and very good to work with. Unfortunately he was rather depressed at the time because his girlfriend had just left him. He is perfectly happy now he's married."

Now, having had much theatre experience, is there any kind of theatre that Nicola particularly enjoys?

"I enjoyed musicals, but I haven't done one for years. I enjoy pantomime too – I'm doing one this year in December, in Camberly, Surrey which will be fun. I don't suppose I have had any preferences recently. I simply enjoy working with good people and doing something I feel positive and productive about. I must admit, there's only one show I have been in which was hell, that's out of the thirty five shows I have done.

"Although typecasting wasn't a problem, if I could do anything I would like to have five different Equity cards. Each of them would be under a different name and I would just keep working as different people! There is a narrow-mindedness in this business about how different the powers that be will let artists be. I think if I was five different people I would not have any problems at all. That aside, I think I am pretty satisfied with the roles I have been playing. I like variety."

In that case does Nicola find the strict regime of theatre monotonous?

"There's no monotony because every night you are trying to improve on what you did or didn't do the night before. I always feel as though the audience is different every night, they react to different things. I do know of actors who get to feel trapped. I suppose seven months was the longest show I have ever been in, that was in a Whodunnit, *Killing Jessica* and even then I used to decide every night whether I had murdered the victim or not. Every night I would play the role differently. Brian Forbes, the director, gave me permission to do that and thought it was a pretty fun thing to do. There was only one line that would vary from night to night, the line would not be changed, just the emphasis."

Despite her usually busy schedules, Nicola still finds time to visit the occasional *Doctor Who* convention and make a personal appearance.

"I don't do many now", she admits, "so they are much easier to cope with. They are almost refreshing but while I was on the show they did get a little tedious and exhausting. It felt as though the show was dominating your entire life: working on it by day, filming in the evening and at weekends, conventions on Sunday. You were lucky if you had a chance to read a script by the time you were finished. I don't mind going back now and talking about the show, as it isn't the dominant part of my life .

"Looking back, I have done an awful lot of commercials this year and a lot of photographic and model work. I did a front cover for a magazine in Switzerland, along with a lot of commercials abroad. Work has been nice because it's been quite varied and given me more time to myself, which for personal reasons I have needed and wanted. It is very easy not to take enough time for yourself, you keep going and going, end up either on the floor or in a hospital bed. I have seen so many people do that to themselves."

Concluding, I asked whether Nicola was still a fan of the show she has so many happy memories of.

"I guess I am, although I don't get a chance to see it now. I haven't seen any of Sylvester McCoy's stories. But when you do get a glimpse of them you always want to go back." ◆

Interview by Paul Smith and Carl Lawrence, with thanks to Nicola Bryant for her time.

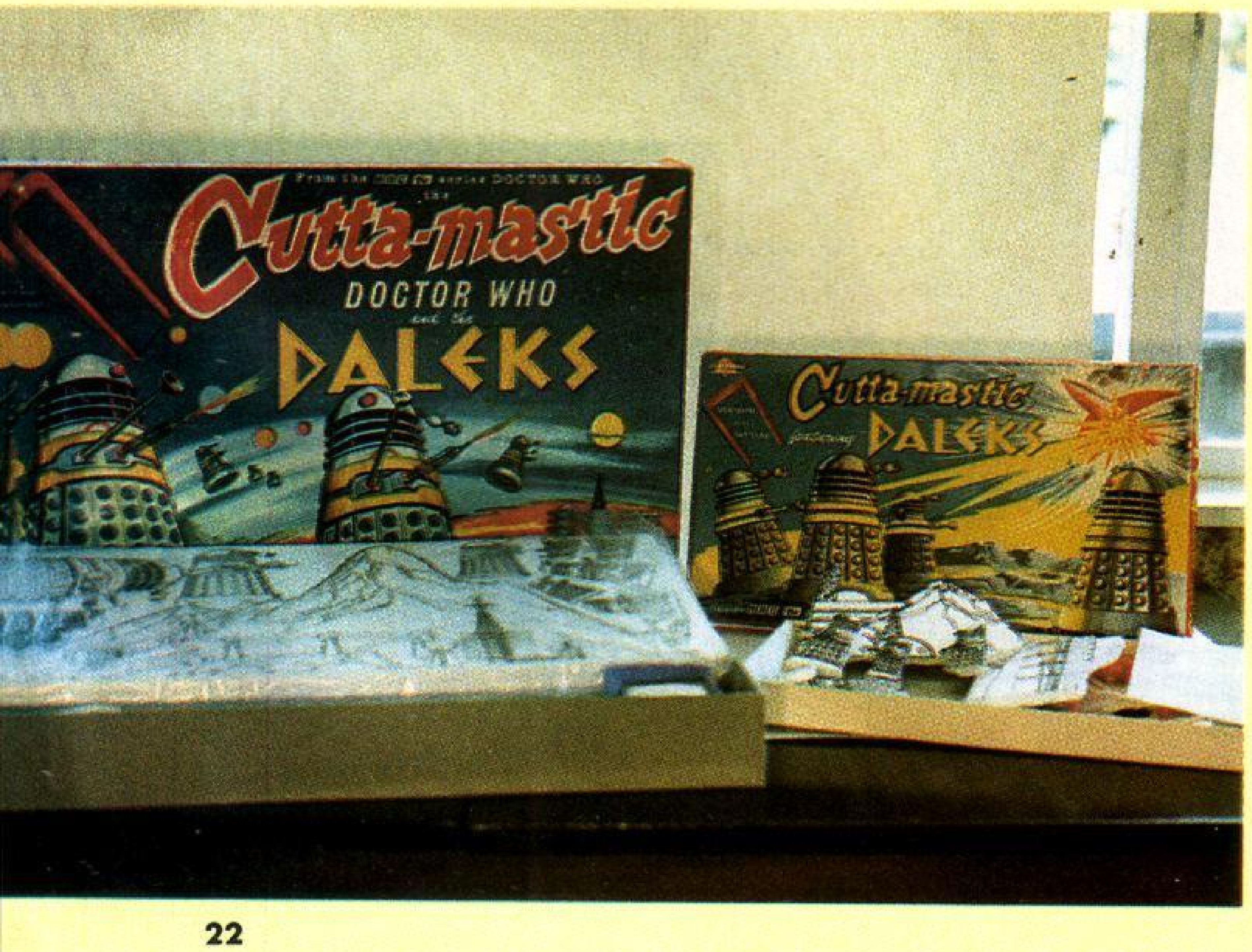
Colin Baker and Nicola Bryant today. Despite the hiatus and Colin's sudden dismissal, both have fond memories of *Doctor Who*. Photo: Mediaband.

COLLECTORS' CORNER

Collectors' corner uses the following 'availability scale': ★ Currently Available, ★★ Generally available from specialist dealers, ★★★ Rare but occasionally available from specialist dealers, ★★★★ You'll be lucky, ★★★★★ Almost unheard of!

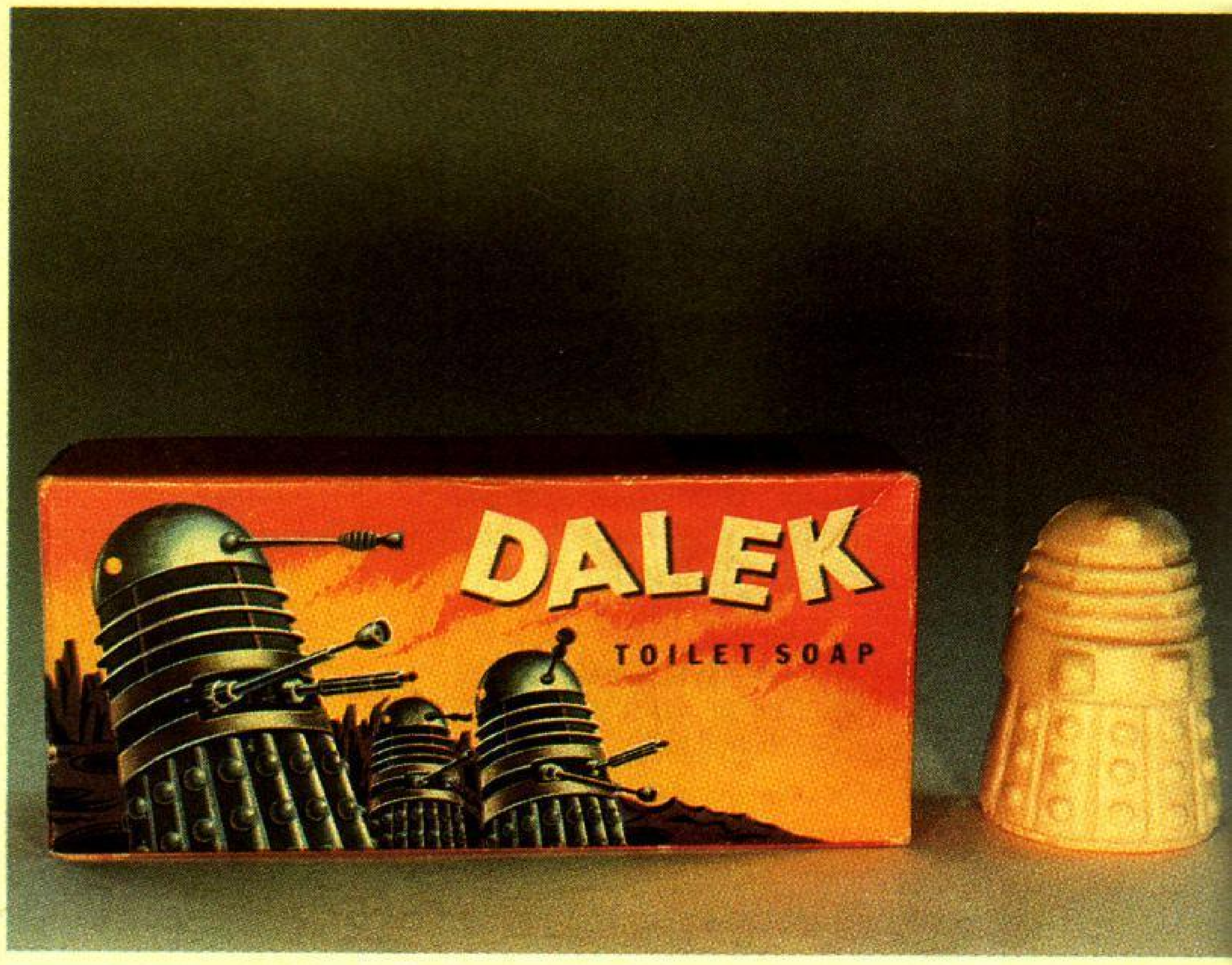
Doctor Who and the Daleks Cuttamastic
Manufacturer: Bell Toys Ltd.
Year: 1965
Original Price: 29/11d (approx £1.50) (large set), unknown (small set)
Availability: ★★★★★ complete

Taking a leaf out of the BBC Scenic Design Handbook, this incredible toy involved cutting shapes out of sheets of white expanded polystyrene using a battery-heated wire. These vaguely Dalek-like creations could then be painted (paints supplied!) and assembled to create a realistic scene of cut-out Daleks presiding over a landscape to rival even that of *The Web Planet*. The problems with this were twofold. First, the heated wire tool easily doubled as a torture instrument for use on the younger sister/brother. Second, the entire Dalek army could be rendered useless by an unfortunately open window or a slamming door. Luckily few of this toy exist today, and those that do are locked safely away, out of the reach of older brothers/sisters.



Weetabix Stand-Up Figures
Manufacturer: Weetabix Ltd.
Year: 1975
Original Price: 4 figures given free with each box of Weetabix. 24 figures in set.
Availability: ★★★

There was a time, back in 1974, when I proved that man can live on small oblongs of dried, compressed wheat alone. I had to – I had run out of money buying them and the kitchen was now full of hundreds of packets of the things. All for the sake of getting a full set of the blasted little stand-up cardboard characters. I had so much of the crumbly foodstuff that I had to invent whole new menus in which to use it. Puree of Wheat; Bix a l'ordinaire; Wheat avec rien; La Solo Wheato; and so on. In the end, the strain of collecting the freebies became so great that I resorted to travelling the country – the figures started to fall into a pattern you see, and my local shop seemed to only have a small selection of the characters – to try and obtain the elusive trio. What I didn't know (and didn't find out until long afterwards) was that you could write to Weetabix and ask for a set – and they would send you one! What a swizz!

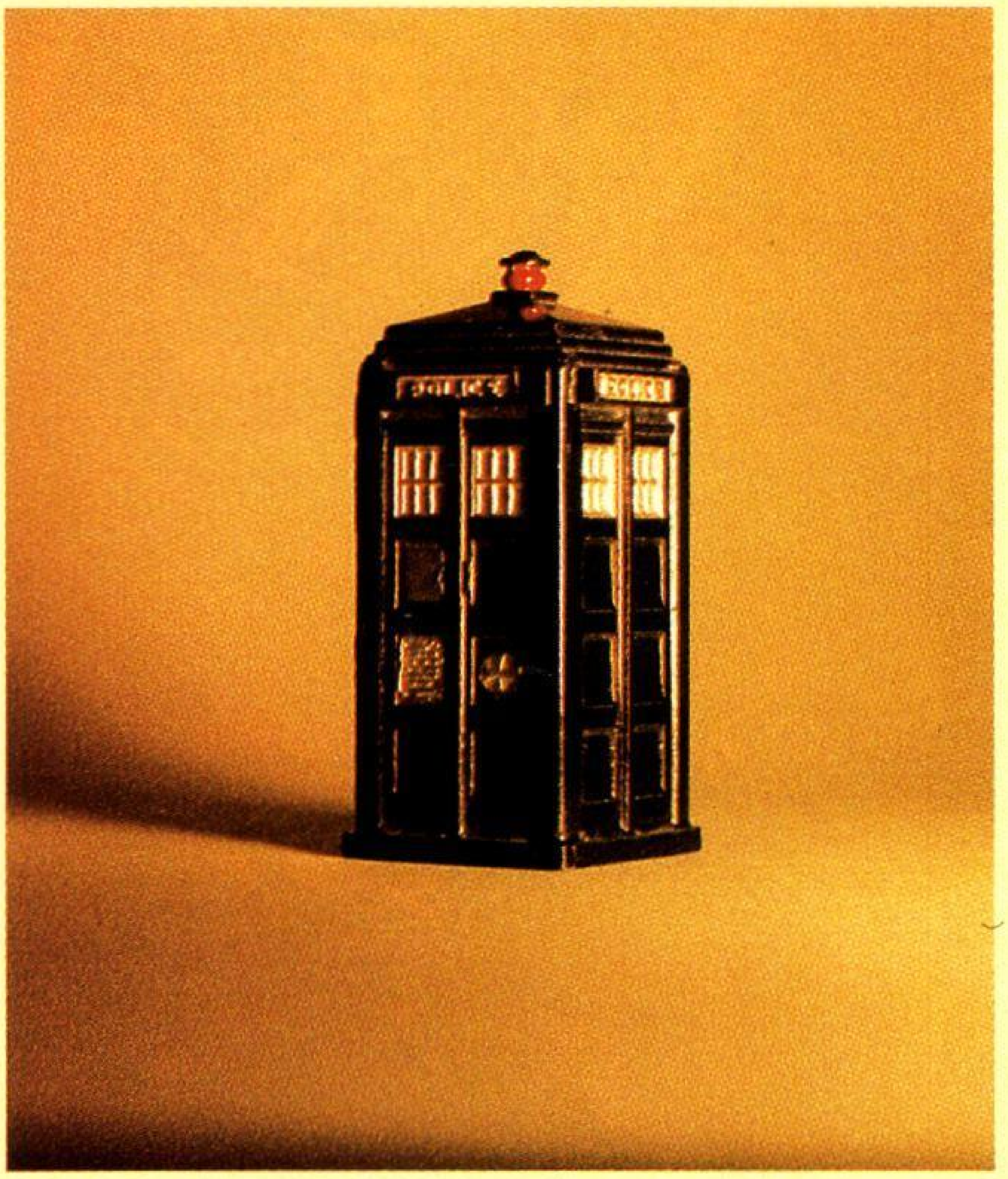


Dalek Toilet Soap
Manufacturer: Northants Association for the Blind
Year: 1965
Original Price: 5/11d (approx 30p) for three
Availability: ★★★★★ boxed, complete

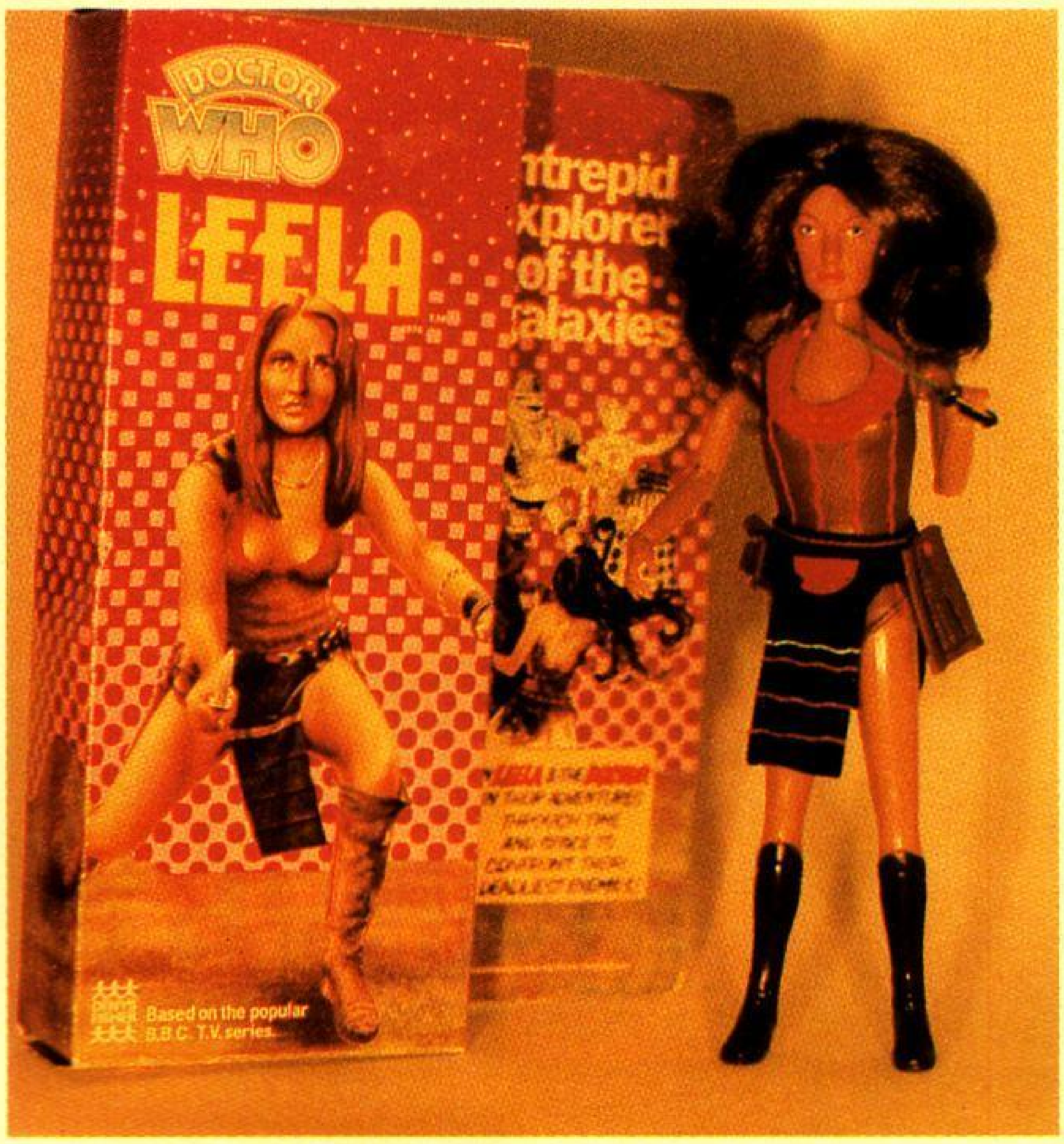
By a strange coincidence, it was only the blind that were fooled into thinking that these irregularly shaped lumps of soap were, in fact, the deadliest life-form in the universe. Things to ponder while soaping oneself with a Dalek. . . Do Daleks bathe using human-shaped soap? Do they know that they are being used for cleaning the fluff out of belly-buttons? Why, after one use, did the soap cease to bear even the faintest resemblance to a Dalek?

Miniature Police Box
Manufacturer: Dinky
Year: unknown, but assumed to be 1950s/1960s
Original Price: unknown
Availability: ★★★★

A good example of something that has absolutely nothing to do with *Doctor Who* becoming a rare and sought after collectors' item. Dinky released this miniature in their



standard range of cars and other interesting roadside fare but as soon as *Doctor Who* popularised the booth, they apparently stopped making it. Of course the Police Box is collectable in its own right, as many Dinky toy collectors will attest, which is probably why there are few about – the rest are in other collections!

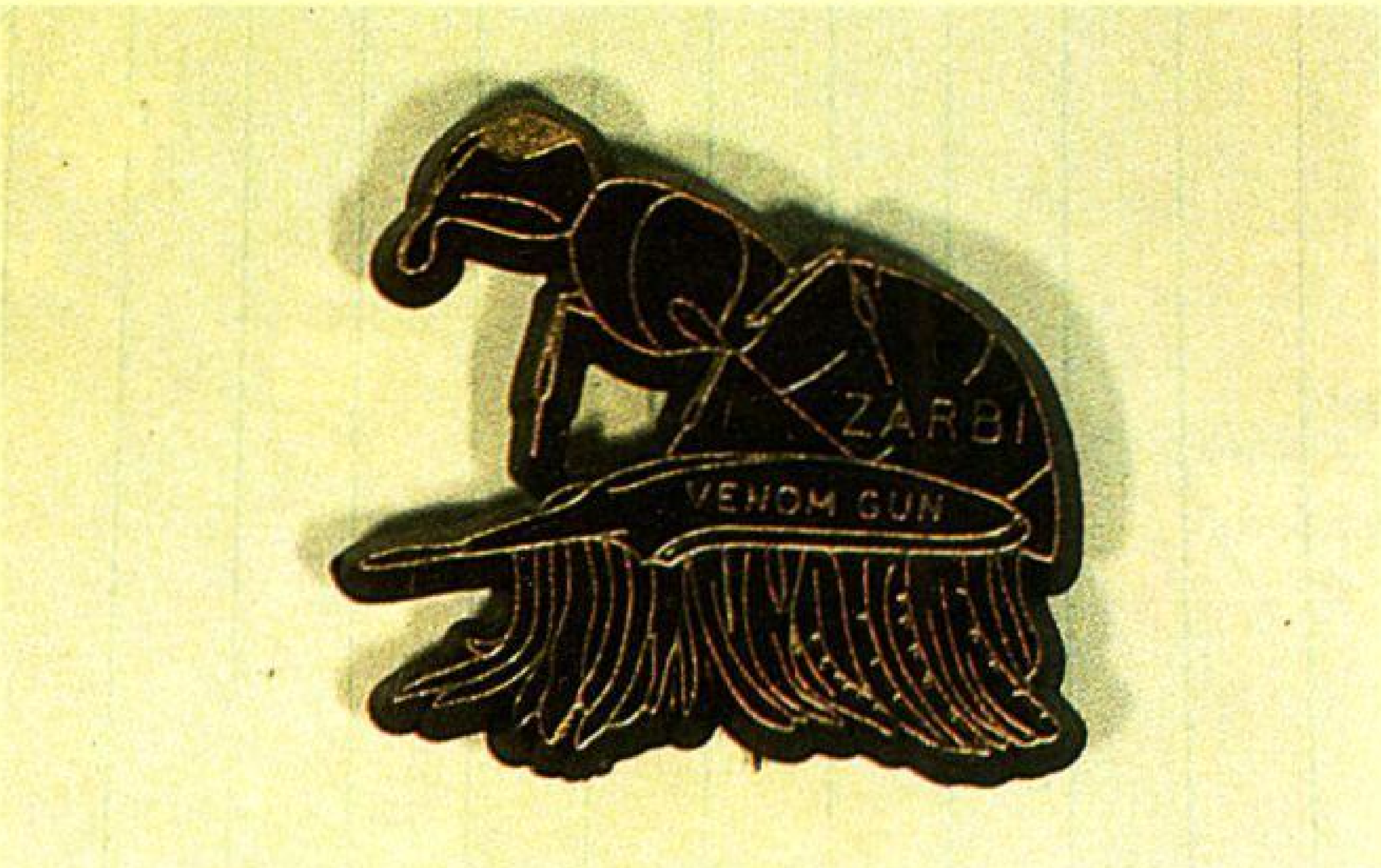

DOCTOR WHO
LEELA
Intrepid explorer of the galaxies
Based on the popular B.B.C. T.V. series.

Leela Doll
Manufacturer: Denys Fisher
Year: 1976
Original Price: £2.95
Availability: ★★★

For a great many years I did not have one of these in my collection. The reason? Well would you, as a hulking fifteen year-old, go into a toy shop and buy a dolly? No. Well neither would I. Like the other dolls in this range, Leela bore an uncanny resemblance to someone else entirely. If the Doctor was Gareth Hunt from *The New Avengers*, then Leela was Lindsay Wagner from *The Bionic Woman*, complete with blow-away, uncontrollable, non-bionic hair.

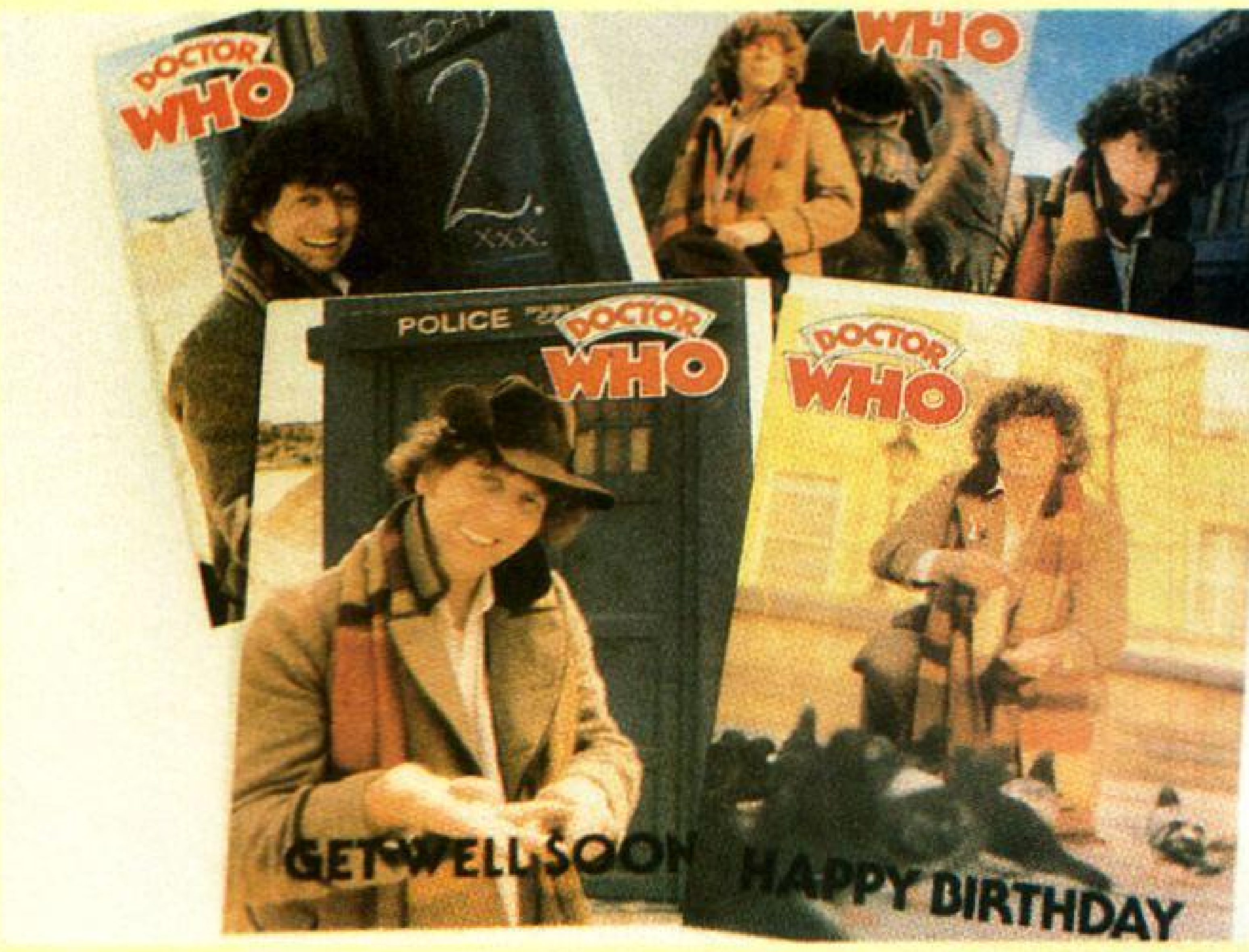
The *Doctor Who* Technical Manual
Publisher: Severn House (h/b) Sphere Books (p/b)
Year: 1983
Original Price: £4.95 h/b £2.50 p/b
Availability: ★★

Winner of the 'shortest time to be remaindered' award, the *Doctor Who* Technical Manual is an invaluable guide to the creation of *Doctor Who* props, models and monsters. The effectiveness of the book can be judged by looking at the first Fine Art Castings release of a Cyberman which used this slim tome as a guide. No one knew where Mark Harris came from, or where he went, but following this book he produced one other classic piece of *Who* memorabilia – the cardboard cut-out TARDIS kit. 'Nuff said.



Zarbi and Venom Grub Plastic Badge
Manufacturer: Plastoid Ltd.
Year: 1965
Original Price: 1/3d (approx 7p)
Availability: ★★★★

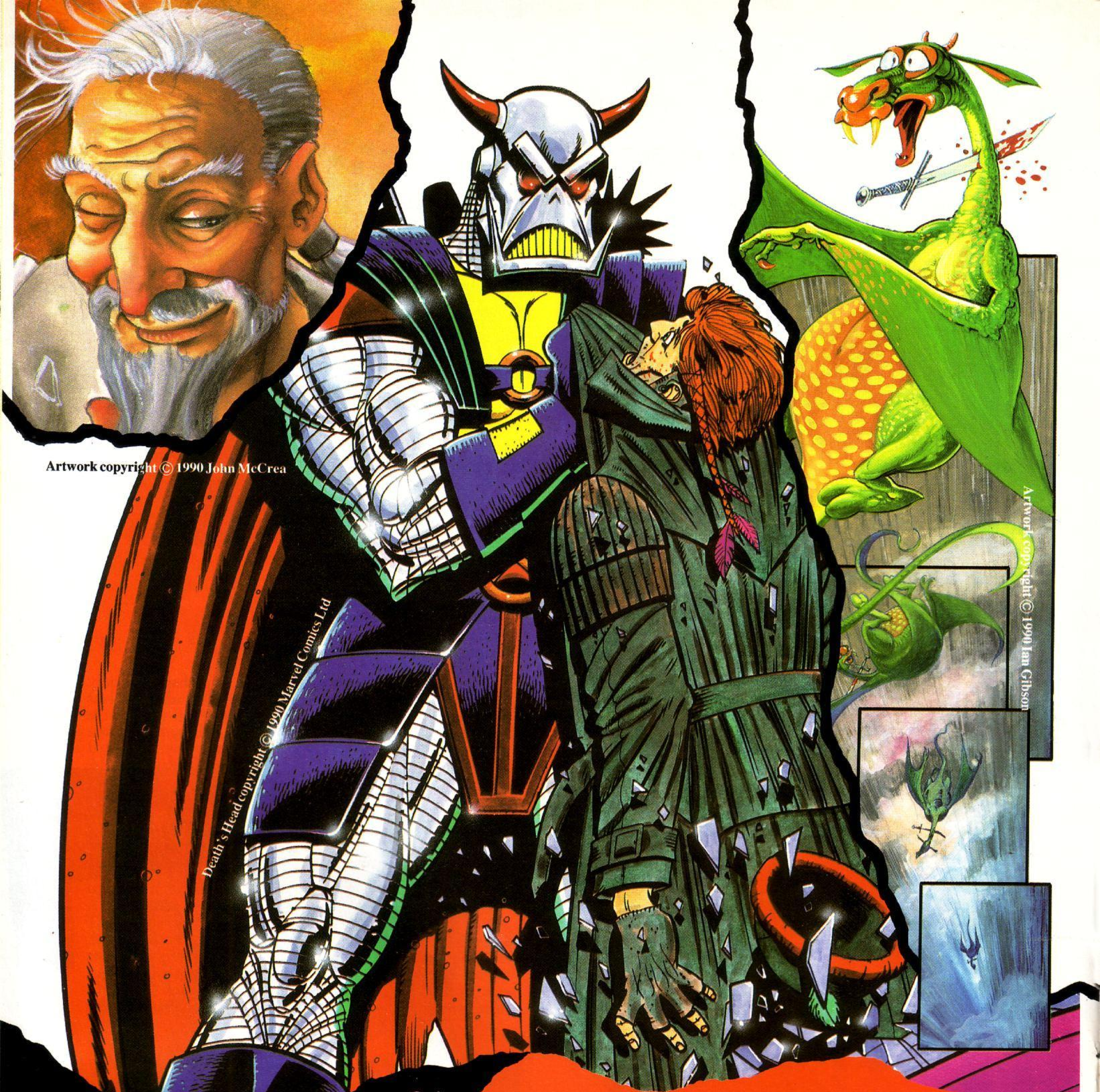
This interesting piece of merchandise is perhaps the only known evidence of the mating habits of the Zarbi. It seems that the Venom Grubs acted as the host, and that all the baby Zarbis were somehow created by a pairing of the two. You read it here first!



***Doctor Who* Greetings Cards**
Publisher: Denis Alan Print
Year: 1979
Original Price: 36p each, £5.00 per set of 18 (2 Get Well Soon, 3 Happy Birthday, 4 all purpose, 9 specific year birthday cards)
Availability: ★★★

Premise number 1: Everyone likes receiving a card, whether it be to celebrate a birthday or to wish an ill person well. Premise number 2: *Doctor Who* is a popular programme and people are very fond of the actor playing him, Tom Baker. Premise number 3: People will therefore buy Tom Baker, *Doctor Who* greetings cards. One of these premises is false. Can you spot which one?

Collector's Corner compiled by David J. Howe.
Matrix Data Bank returns next issue.



Artwork copyright © 1990 John McCrea

Death's Head copyright © 1990 Marvel Comics Ltd

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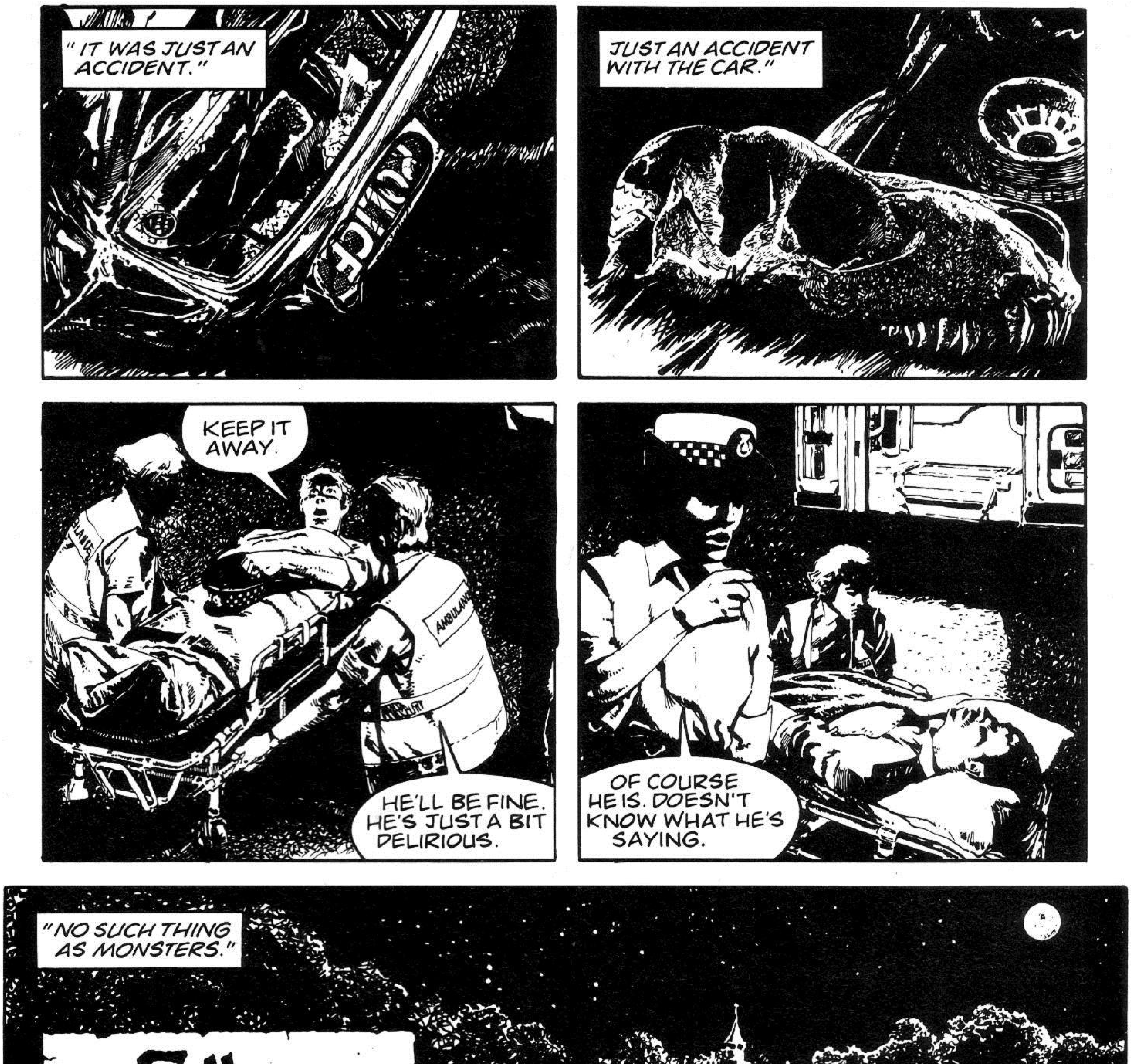
STRIP™

Beautiful and brutal words of wonder await you in Marvel's full colour anthology magazine.

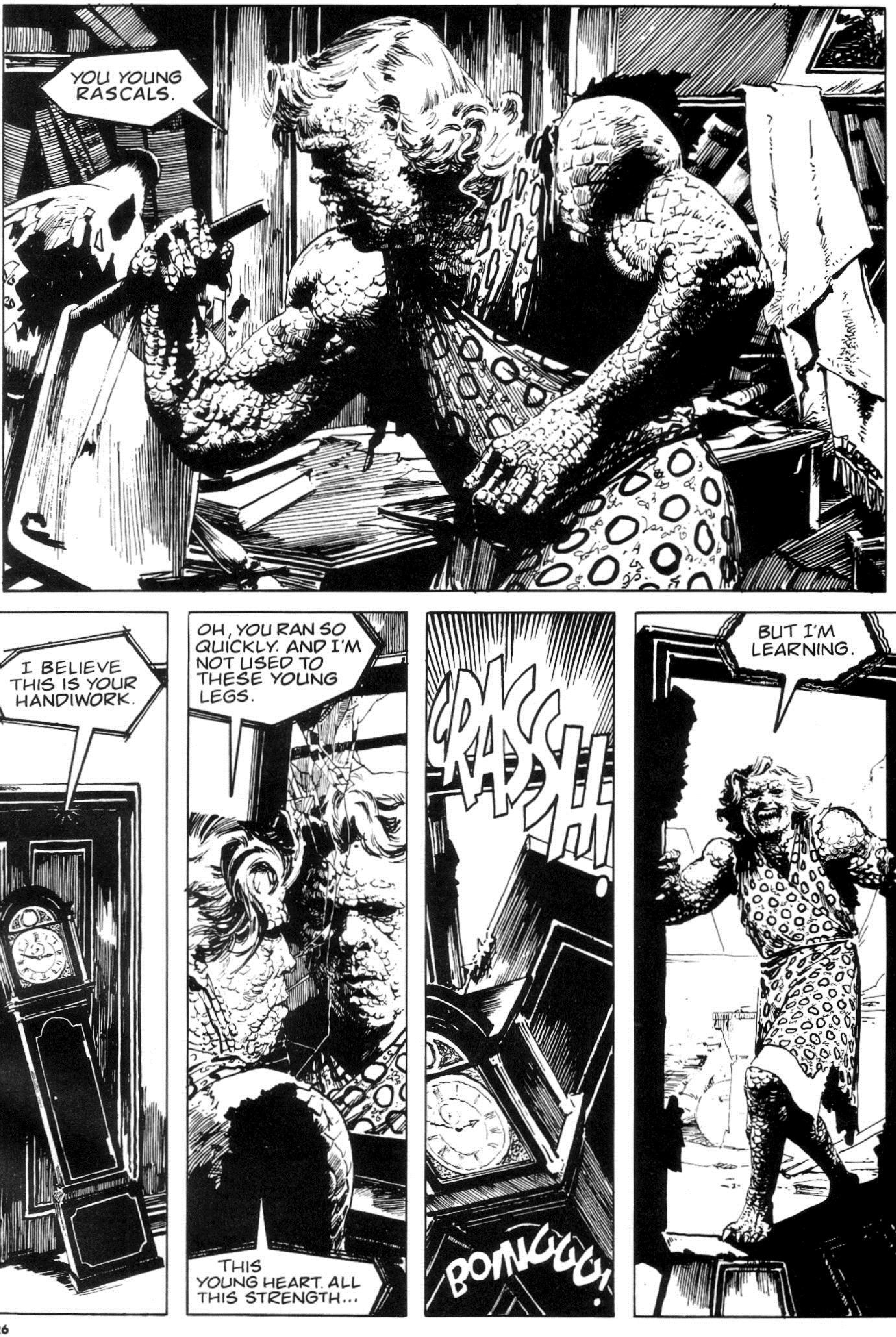
Forthcoming issues included painted art by Ian Gibson, Kev O'Neill, John McCrea, Don Lawrence, Geoff Senior, Eric Puech and writing by Alan Grant, John Wagner, Simon Furman, Si Spencer, Jeane Van Hamme and Carl Potts.

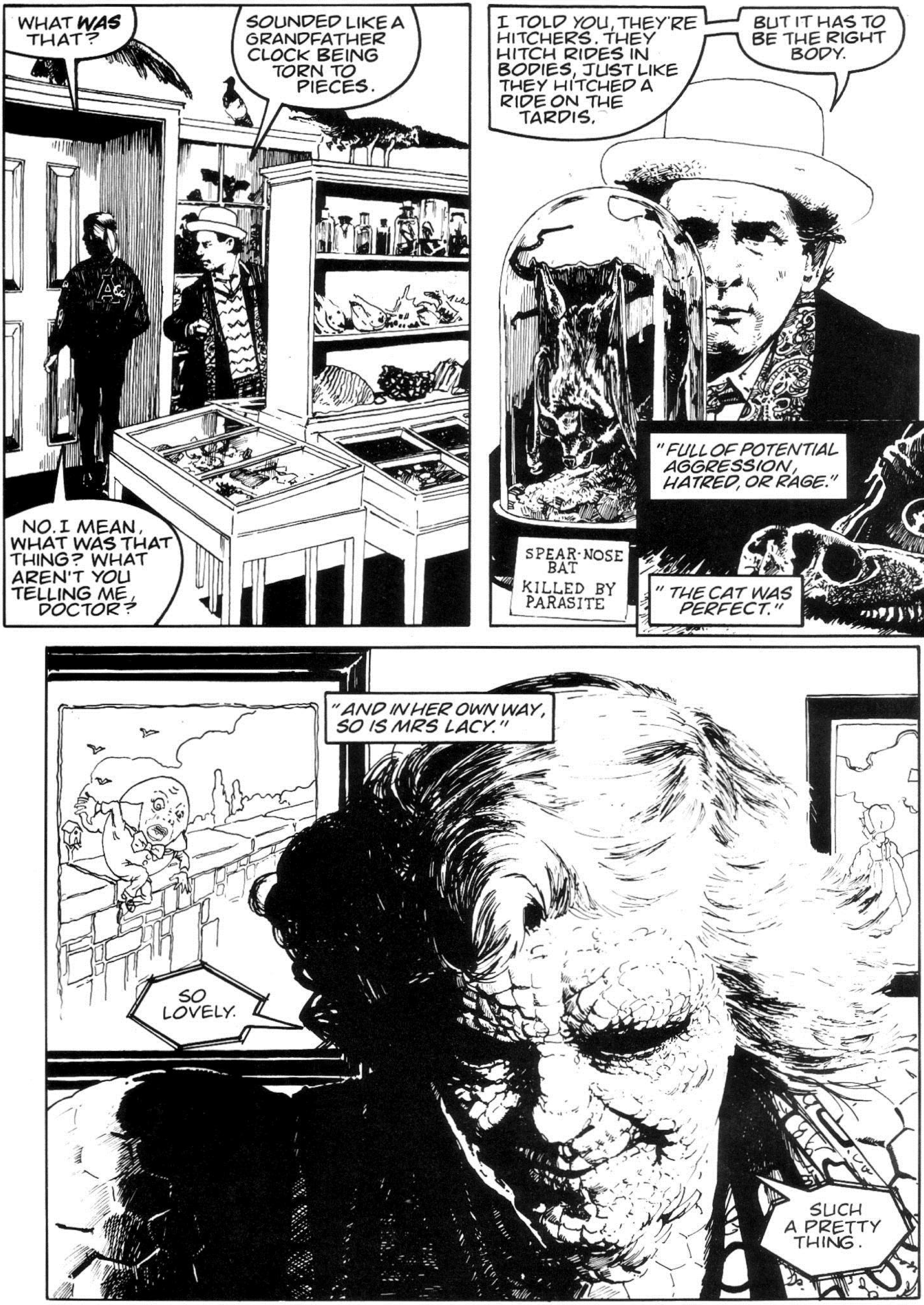

"IT WAS JUST AN ACCIDENT."
POLICE
JUST AN ACCIDENT WITH THE CAR."
KEEP IT AWAY.
AMBULANCE
HE'LL BE FINE. HE'S JUST A BIT DELIRIOUS.
OF COURSE HE IS. DOESN'T KNOW WHAT HE'S SAYING.
"NO SUCH THING AS MONSTERS."
AMBULANCE

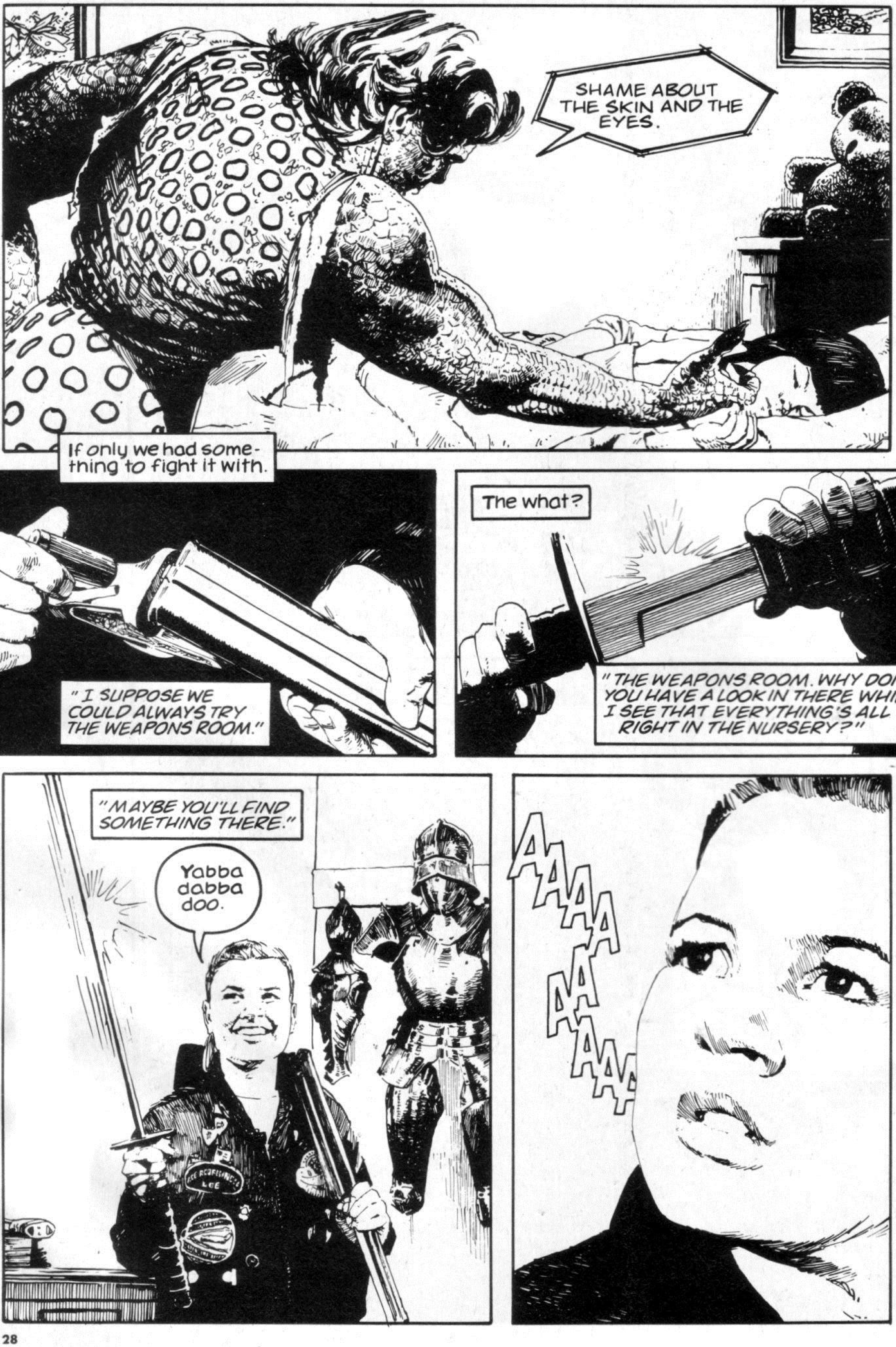
Fellow Travellers

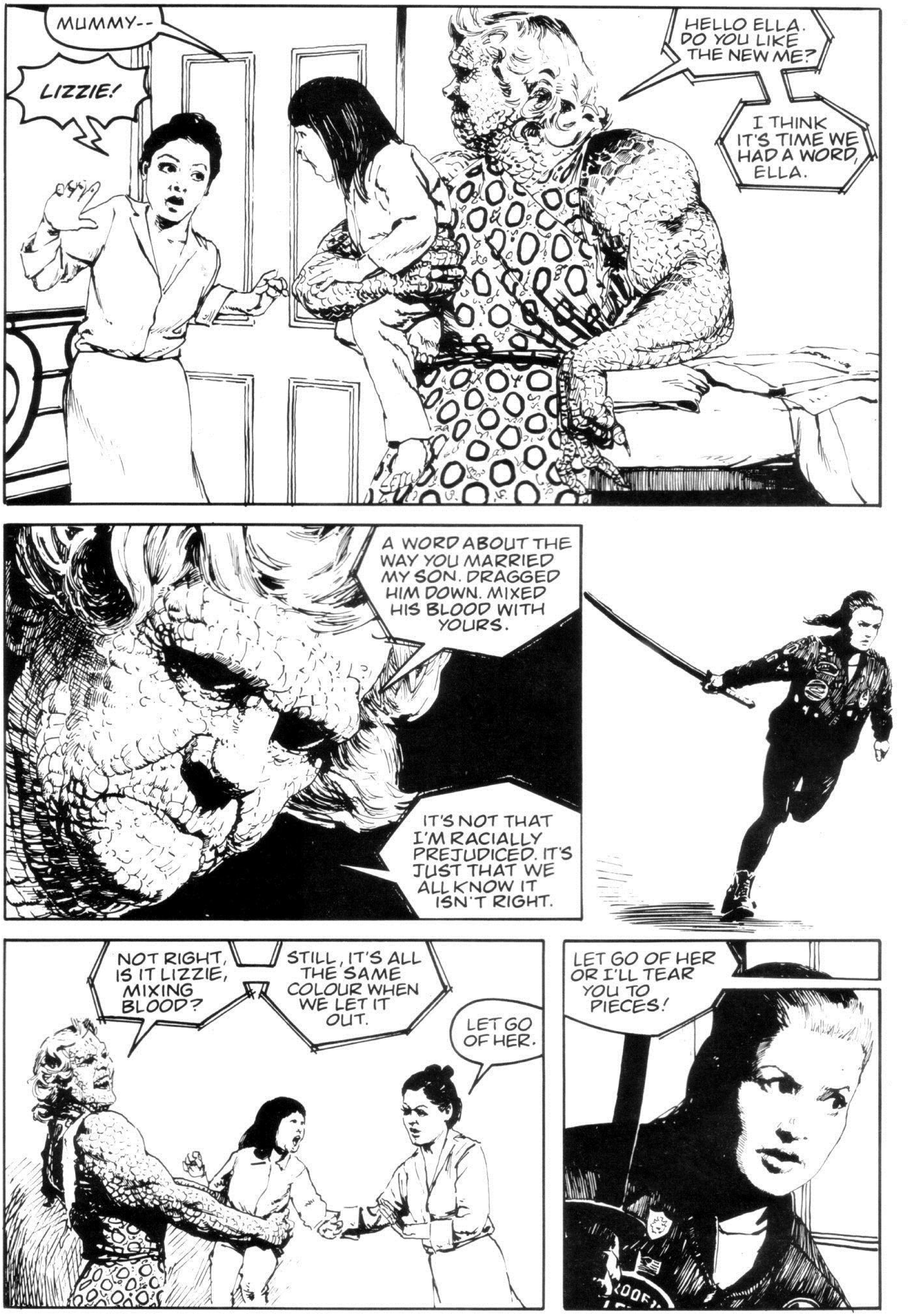
PART 3.

SCRIPT: ANDREW CARTMEL.
ART: ARTHUR RANSON.
LETTERS: GLIB.
EDITOR: JOHN FREEMAN.


YOU YOUNG RASCALS.
I BELIEVE THIS IS YOUR HANDIWORK.
OH, YOU RAN SO QUICKLY. AND I'M NOT USED TO THESE YOUNG LEGS.
THIS YOUNG HEART. ALL THIS STRENGTH...
CRASSH!
BOINGGG!
BUT I'M LEARNING.


WHAT **WAS** THAT?
SOUNDED LIKE A GRANDFATHER CLOCK BEING TORN TO PIECES.
NO. I MEAN, WHAT WAS THAT THING? WHAT AREN'T YOU TELLING ME, DOCTOR?
I TOLD YOU, THEY'RE HITCHERS. THEY HITCH RIDES IN BODIES, JUST LIKE THEY HITCHED A RIDE ON THE TARDIS.
BUT IT HAS TO BE THE RIGHT BODY.
SPEAR-NOSE BAT
KILLED BY PARASITE
"FULL OF POTENTIAL AGGRESSION, HATRED, OR RAGE."
"THE CAT WAS PERFECT."
"AND IN HER OWN WAY, SO IS MRS LACY."
SO LOVELY.
SUCH A PRETTY THING.


SHAME ABOUT THE SKIN AND THE EYES.
If only we had something to fight it with.
"I SUPPOSE WE COULD ALWAYS TRY THE WEAPONS ROOM."
The what?
"THE WEAPONS ROOM. WHY DON'T YOU HAVE A LOOK IN THERE WHILE I SEE THAT EVERYTHING'S ALL RIGHT IN THE NURSERY?"
"MAYBE YOU'LL FIND SOMETHING THERE."
Yabba dabba doo.
AAAAAAAAAA


MUMMY--
LIZZIE!
HELLO ELLA. DO YOU LIKE THE NEW ME?
I THINK IT'S TIME WE HAD A WORD, ELLA.
A WORD ABOUT THE WAY YOU MARRIED MY SON. DRAGGED HIM DOWN. MIXED HIS BLOOD WITH YOURS.
IT'S NOT THAT I'M RACIALLY PREJUDICED. IT'S JUST THAT WE ALL KNOW IT ISN'T RIGHT.
NOT RIGHT, IS IT LIZZIE, MIXING BLOOD?
STILL, IT'S ALL THE SAME COLOUR WHEN WE LET IT OUT.
LET GO OF HER.
LET GO OF HER OR I'LL TEAR YOU TO PIECES!

DON'T INTERFERE ACE. EVERYTHING IS WORKING OUT NICELY.
THE HITCHER'S CHANGING BODIES.
AS I SAID THEY THRIVE ON AGGRESSION, HATRED OR RAGE.
"IN THIS CASE THE RAGE IS STRONGER THAN THE HATRED."
DON'T YOU EVER DARE LAY A FINGER ON LIZZIE AGAIN..
"A RAGE NOT TO ATTACK BUT TO DEFEND."
SSHH. I KNOW LOVE. IT'S ALL RIGHT.
MUMMY. GRANNIE TRIED TO HURT ME. SHE ALWAYS TRIES TO HURT ME.
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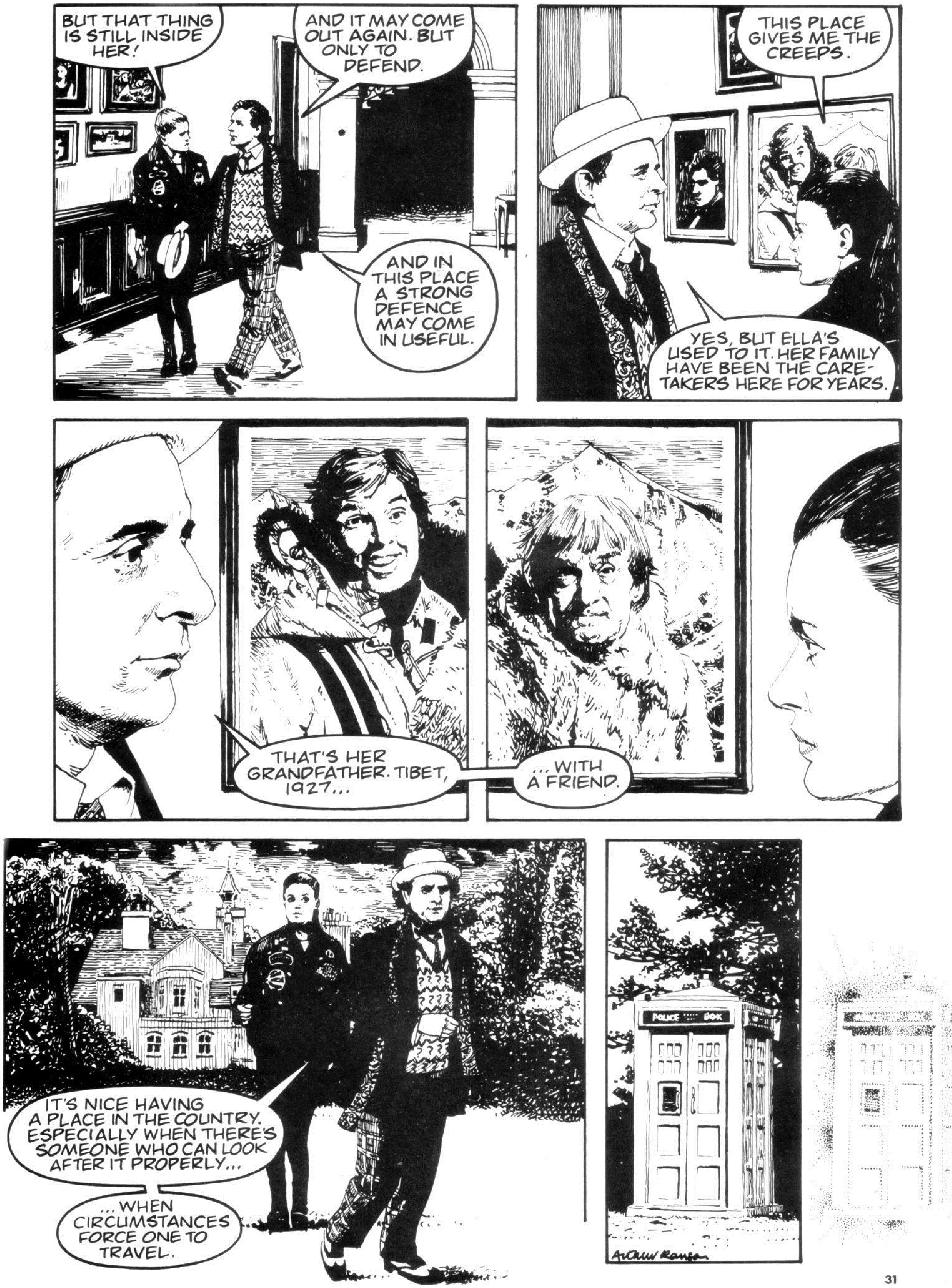
"TIME TO GO, ACE."


BUT THAT THING IS STILL INSIDE HER!
AND IT MAY COME OUT AGAIN. BUT ONLY TO DEFEND.
AND IN THIS PLACE A STRONG DEFENCE MAY COME IN USEFUL.
THIS PLACE GIVES ME THE CREEPS.
YES, BUT ELLA'S USED TO IT. HER FAMILY HAVE BEEN THE CARETAKERS HERE FOR YEARS.
THAT'S HER GRANDFATHER. TIBET, 1927...
...WITH A FRIEND.
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Write to You on Who, Doctor Who *Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them! We're sorry, but personal replies are IMPOSSIBLE due to the number of letters received.*

INTO THE FUTURE

I hope the BBC will consider bringing back old foes in Season Twenty-Seven. What happened to the Autons? What happened to the Zygons? After appearing in *Terror of the Zygons* were the costumes thrown away? Not to mention the Yeti, the Ogrons, Sea Devils, Sontarans etc. . .! Perhaps if the BBC did bring them back once or twice, the *Doctor Who* ratings would increase.

Personally, I like the Yeti and Cybermen, because they have features which separate them from the rest. I've wondered if the Yeti will ever return. . .

Peter Webber,
Exeter,
England

Let's wait and see. 1991 will either prove exciting or a painful waiting game – it all depends on the BBC. . .

EXTREME MEASURES

I recently came across the BBC Video *Around the World in Eighty Days* with Michael Palin, which boldly proclaimed "Over five and a half hours playing time". I examined the tapes and indeed they were 164 and 172 minutes long.

Now the standard, unedited *Doctor Who* episode is twenty-five minutes long so a six episode story will take up 150 minutes and a seven episode story, 175 minutes. So why does 336 minutes of Michael Palin cost £20 and 325 minutes of fun and frolics with the old pepperpots cost £40? I find it hard to escape the conclusion that the BBC recognises a quick buck when it sees one and is cashing in on fan loyalty. I can't believe that the Palin video will outsell *Doctor Who* and it's not as if *Doctor Who*'s a loss maker, whatever the price.

My solution – boycott the Dalek videos until the BBC stops cashing in on us. If you are desperate to relive the Dalek era then buy the film versions (the story is more the less the same), turn down the colour control and use the contrast and brightness to fuzz the picture. If you wear glasses or contact lenses take them off – this should help to get the picture quality of Sixties tv. All you need to do now is to pretend it's the television cast and you're watching the real thing at a reasonable price.

Mitchell Sandhem,
London N17

David Tudor *also felt the pricing of the new releases excessive and asks everyone to not buy them. "Shape Up BBC Video!" he writes, "Alright, you've given full episodic adventures to us this year and we're grateful for it. But all we need now is an end to the double tape releases and we'll be happy . . . won't we?"* ***Mr B.P. Huelin*** *on the other hand feels this has been a glorious video year for fans, especially with previously cut footage on* The Brain of Morbius *and* The Five Doctors *releases re-instated. "This clearly demonstrates the strength of the voice of fandom for they have at last got what they asked for." He'd still like to see incomplete material released, in a 'Best Of' format.* ***Kevin Muellen*** *agrees on quality: "The first episode of* An Unearthly Child *is an absolute corker," he comments. "Never once did a yawn come from my mouth." He adds that it's a pity that stories like* The Mind Robber *are not made anymore, citing* The Happiness Patrol *as the only recent example of such a story.*

The cost of releasing documentary material is far less than that for a drama release – there's far less clearance work involved, for a start – so Mitchell's comparison is invalid. BBC Video point out that although Doctor Who *sells well (15,000 plus units on average per release), no release has been what they term 'a best seller' (over 100,000 units per release). Sales levels, whatever their release price, are also fairly consistent. Thus, the argument goes, a two tape release of* Doctor Who *six episodes stories maximises the profit on the release and enable BBC Video to release more material. Back to you. . .*

BONUS FEATURES?

How about adding *The Edge of Destruction* on a future video release of *The Daleks* as a sort of two-episode 'Bonus Feature'? No further actors' clearances would be involved and it would give fans nearly the same amount of *Who* as they saw for *The War Games.* Similarly (although more clearances are involved) *The Rescue* could be tagged on to a re-release of *The Dalek Invasion of Earth.* What do you think?

Natalie Connor,
Aldershot

I can see people who've already bought The Daleks *ranting now. . .*

THROUGH THE NOSE?

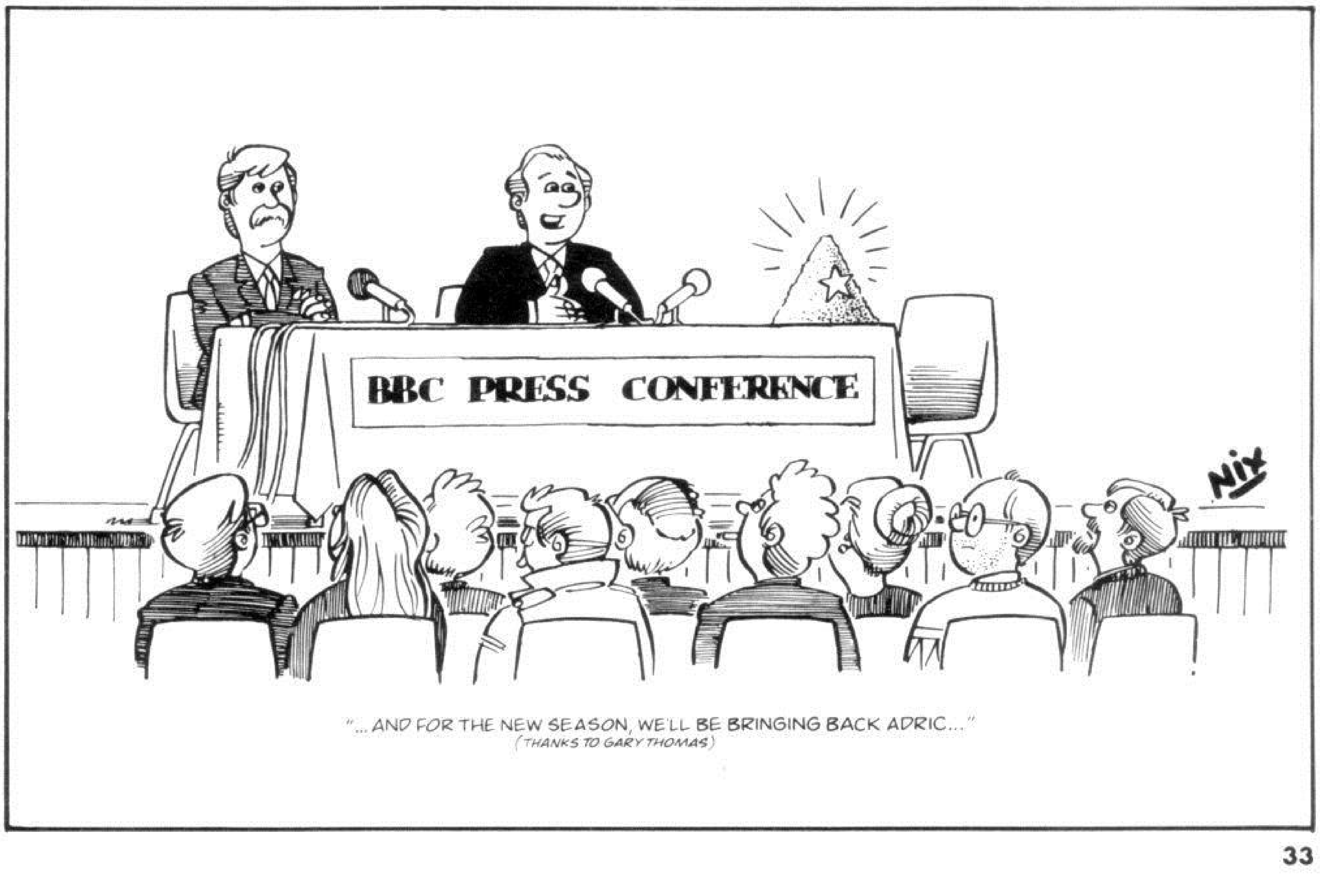
Recently in Utah, our PBS station aired all of Season Twenty-Five in one night for a major *Doctor Who* pledge drive. It seems that Lionheart distribution has raised the price for one year of *Doctor Who* from $11,000 to $29,000. Why the hefty price tag if the BBC is planning to cancel the programme?

Scott Morgan,
Salt Lake City,
USA

ABSLOM DAAK MOVIE?

With the recent interest in comic strip hero based films i.e. *Batman, The Punisher* and *Teenage Mutant Ninja Turtles* and given the fact that the new *Doctor Who* film may be made (give Tom Baker the job, I say), I am only surprised that no one has thought about the possibility of making an Abslom Daak film.

As any *Doctor Who* fan will admit, the Daleks have always been a favourite with the general public and would be recognised by many people who have only ▶



"... AND FOR THE NEW SEASON, WE'LL BE BRINGING BACK ADRIC..."
(THANKS TO GARY THOMAS)

taken a vague interest in the Doctor over the years. The plot could start with Daak's trial and go on from there to a totally new story. (Taiyn's death could be mentioned briefly in flashback).

Personally, I think people would flock to see it and it would be nice to see the Daleks in an all out battle with the likes of Daak and his chainsaw. It would be excellent publicity for *Doctor Who,* which could do with a bit of help viewing figure wise. The future of the programme is looking dodgy at the moment and there's no way it can compete with the money being spent on the new *Star Trek: The Next Generation.* A Dalek film could only do it good.

Paul Monks,
Coventry

I don't feel Doctor Who *is popular for its hack, slash and violence that Daak reflects Paul – there's little macho posturing from the Doctor – but we'd love to see Daak on the big screen up against the Daleks. Are you listening, Arnie?*

YOUNGER NOSTALGIA

At a time when we know we won't be seeing any new *Who* for quite a while, it's always great to have **DWM** around. But I (and others) have a very big bone to pick – 'Nostalgia'. It's so ageist! Since **Issue 150** the three you've had (or will have) are *Tomb of the Cybermen, Marco Polo* and *The Three Doctors.* How am I, at sixteen years old, supposed to remember any of those?

My first clear memory of *Doctor Who* was *City of Death,* when Scaroth pulled his mask off before the Countess. I can rarely recall being so frightened. So come on, give us younger fans a chance to indulge in Nostalgia for ourselves. *Logopolis, The Five Doctors* and *Resurrection of the Daleks,* perhaps?

Tony Darbyshire
Wigan,
Lancs.

How about *The Three Doctors, Genesis of the Daleks* and *The Visitation* – all lined up for next year? Something for nearly everyone there. . .

BACK ISSUES

Marvel are now able to offer a limited number of ***Doctor Who Magazine*** back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (British Sterling or USA Dollars) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM Issue 151: Colin Baker in *The Ultimate Adventure* cover. *Battlefield* preview; Graham Williams interview; The Fall Guys (stuntwork in *Who*, Part 2); Location Feature plus South West England Location Guide; Yeti feature; *The Infinity Season* text story by Dan Abnett, illustrations by Gerry Dolan; Dalek Continuity; Tom Baker Episode Guide (Season 14).

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Curse of Fenric* preview; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks:1* by Richard and Steve Alan, art by Lee *'Robocop'* Sullivan; Off the Shelf (*The Chase, Mission to the Unknown* and *The Daleks' Master Plan* book reviews); Tom Baker Episode Guide (Season 15).

DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:4* by Richard and Steve Alan, art by Lee Sullivan; Matrix Data Bank; Tom Baker Episode Guide (Season 17). Pin ups: Captain Sorin and Ace (*Fenric*); Ace and the Doctor (*Ghost Light*) and Scaroth (*City of Death*).

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and free poster; Matrix Data Bank; Season Twenty-Six Survey results; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight: 2* by Donkin and Brand, art by John Ridgway; Off the Shelf (*An Unearthly Child, The War Games* video reviews, *Remembrance of the Daleks* book review); Colin Baker Episode Guide (Season 22). Pin up: the DJ (*Revelation of the Daleks*).

DWM Issue 163: *Claws of Axos* cover; Search out Science K9 photographs; Peter Grimwade tribute. Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; Matrix Data Bank; *The Two Doctors* recording feature, Part One: *Teenage Kicks* text story by Paul Cornell, illustrations by Cam Smith; Longleat Exhibition feature and photographs; Sylvester McCoy Episode Guide (Season 25). Pin up: *The Five Doctors* (Hurndall, Davison, Pertwee, Troughton).

DWM Issue 164: *The Keeper of Traken* cover: John Nathan-Turner interview; *Terror of the Autons* Archive, Part One; The Two Nervous Breakdowns (*Two Doctors* recording feature), Part Two; Philip Madoc interview; *Fellow Travellers* strip, by Andrew Cartmel and Arthur Ranson Part One; Matrix Data Bank and Off the Shelf (*Mission to Magnus* book, *The Brain of Morbius, The Five Doctors* videos reviewed); Sylvester McCoy Episode Guide (Season 26). Pin Up: *The Curse of Fenric*

DWM Issue 165: Katy Manning cover; BSB Weekend Schedule; *Terror of the Autons* archive Part Two; Katy Manning interview; Foreign Locations Guide; *Fellow Travellers* strip, Part Two; Video FX: Dave Chapman interviewed, plus Matrix Data Bank. Pin ups: *City of Death,* Nicola Bryant.

***ALL PIN-UPS FULL PAGE,* NO TEXT. NO OTHER ISSUES CURRENTLY AVAILABLE.**

Briefly*. . . Sophie Aldred first talked to* DWM *on her new role as Ace in* **Issue 131, *Claire Greenaway*** *– but there was a fuller interview in* **Issue 139,** *another 'mega' mag as you call it. No plans to interview Sarah Sutton at present,* ***Ian Noble*** *– but keep reading. . .* ***Peter Wilcock*** *again appeals for the return of the Rani, commenting on the aborted Singapore story from Season Twenty-Three: "We were well and truly robbed when the BBC cancelled the season" . . . Advertisers get full page colour ads because that's what they pay for,* ***Mark*** *and* ***John Henderson.*** *The Roger Delgado shot in* **Issue 161** *was printed as we have it and looked as powerful as the Master does on screen. A Dalek* TV21 *Special? – we're looking at it. . .*

Nigel *and* ***Colin Bayliss*** *found* **DWM** *in Greece recently – "Our likeable time travelling friend seems to be getting around pastures new these days" – Marvel UK has its own TARDIS you know, disguised as Dan Abnett's pencil case. . .* ***Colin Benton*** *seems very depressed about the future of* Doctor Who: *"I can only hope just like every other fan, but until the BBC makes its mind up I will look at the future of* Doctor Who *as dead." Hey, Colin! They said the same thing about* Star Trek *in 1969.* Doctor Who *fans should always have hope in their hearts – it's one of the Doctor's greatest strengths!* ***Andrew Broadfoot*** *(27, Oxford Street, Barrow-in-Furness, Cumbria England LA14 5JA) is looking for articles, cartoons and overseas comment for a new fanzine – mark all envelopes, boxes, Tereptils etc.* Doctor Who. *Until next time. . .*

ADDITIONAL INPUT

Letters, Issue 163: In our brave attempts to 'date' the comic strips in **Issue 163,** we wrongly stated that *Train-Flight* followed Season Twenty-Six. In fact, to allow for the stories which appeared in *The Incredible Hulk Presents, Teenage Kicks* is the first DWM fiction to follow ***Survival****. I'm sure that's as clear as mud. . .*

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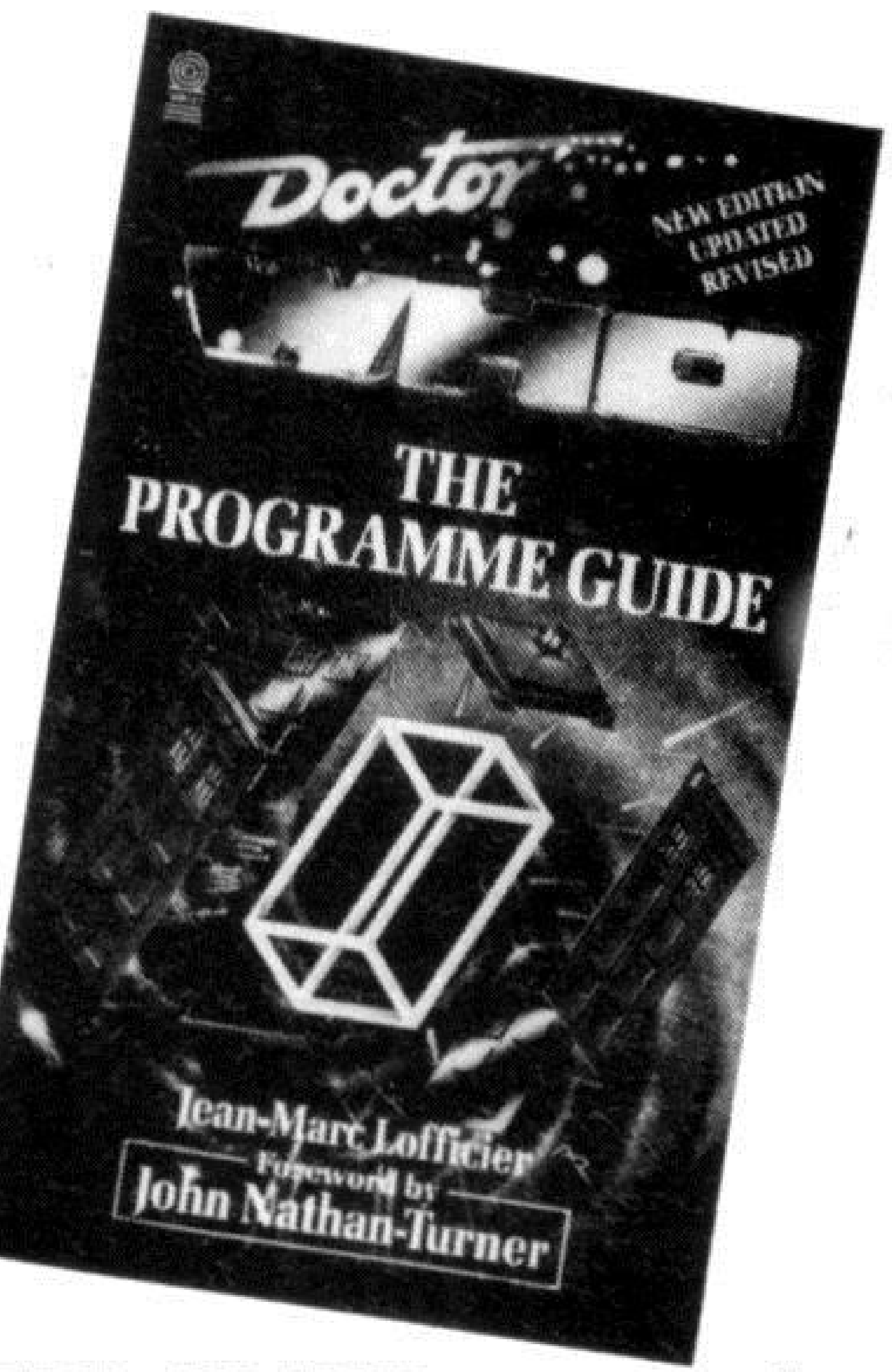

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MAKING MAWDRYN UNDEAD

Make-up Designer Sheelagh Wells recalls the ups and downs of creating the Peter Davison story. *Mawdryn Undead!*

In the world of television, a makeup artist sometimes has to be a bit of a magician. We too are in the business of creating illusions, whether it's simple, like putting a false beard or moustache on an actor, or something more complex, such as an elaborate ageing effect. Like magicians, we also have to convince our audiences that what they are seeing is real, not an illusion. If they can spot the trick, then we haven't done our job properly.

With a science fiction series like *Doctor Who*, our magic becomes more complicated. There are bigger, more complicated illusions to create and yet because of time and budgetary considerations a makeup designer must use every trick in their repertoire to make the magic work. That was certainly the case with *Mawdryn Undead*, the *Doctor Who* story I worked on during the series' Twentieth Season. In one four part story, I was asked to create a burn victim, two ageing makeups, a race of aliens, two Brigadiers from two different time periods and of course Mawdryn himself.

I suppose the best place to start is by explaining how I got involved with this particular *Doctor Who* story. Well, it's fairly simple. A makeup designer at the BBC is allocated to a certain programme and in this case by previous programme finished at a convenient point for me to start on a new story of *Doctor Who* so I was allocated onto it, which happend to be *Mawdryn Undead*. I was quite lucky because there was some smashing stuff for me to do within the story.

Looking back on it, my initial meeting was with John Nathan-Turner the producer and director Peter Moffatt, as well as Amy Roberts (costume designer) and Stuart Brisdon (visual effects designer). This was because we were going to join forces to create certain characters. Amy had been on the show for a short while before I joined it and Stuart had been on it for a week, possibly two. I was joining slightly later, but that's quite a normal thing. Very often, a makeup designer joins slightly later on any sort of show; that's just standard procedure.

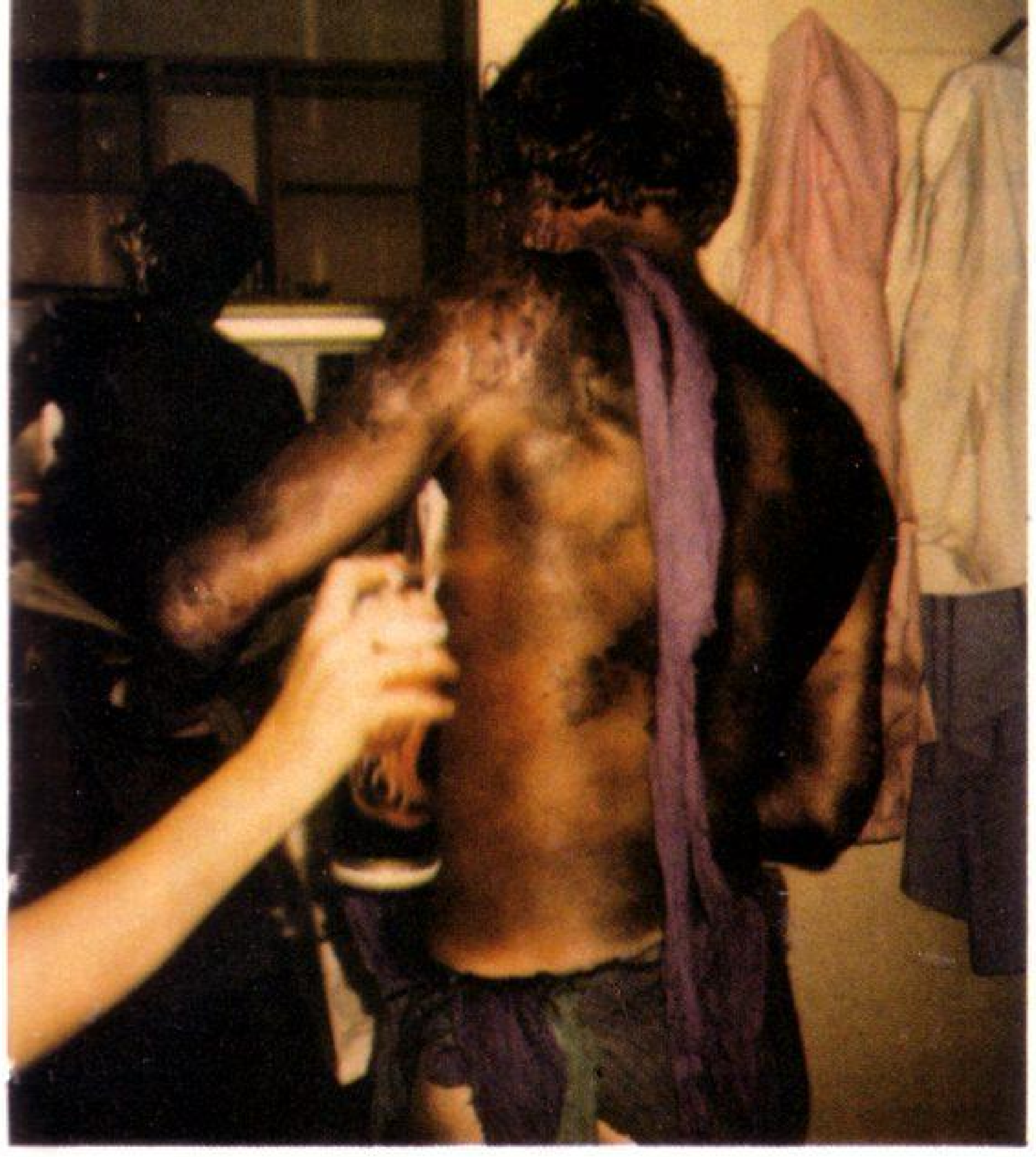
At any rate, Amy and Stuart were well versed with the script. I had read and discussed it on the telephone with the director, and this was the first meeting with both him and the producer. We were all there together to discuss how the visiting aliens were going to look and the basic visuals for them were generally laid down at that initial meeting. After deciding the overall look, there were then several other meetings where I met Amy and Stuart, where we discussed more specific details.

A NEW TEAM MEMBER

When you're on an already established show like *Doctor Who*, it's also necessary to sit down with the producer and talk over the regular characters as they have been seen before, because obviously there has to be a sense of continuity. After that, you discuss how the guest artists are to look, particularly if they're likely to go through several episodes of the series. If it's a character like the Brigadier being introduced for the first time, the producer will know that the character is going to continue, and therefore it will be very important that it is established exactly how he should look in his initial episode.

In this particular story, Mark Strickson was joining the cast as Turlough and John obviously had a very firm idea of how he wanted the character to look. Mark was already red headed and John wanted his hair to be slightly redder than it already was, so we discussed how I could achieve this effect simply so it would not be time consuming. With all the other makeup there would be, I obviously couldn't afford to have a complicated procedure for just one character. Also, Mark was going to be established in my story and then continue on to other makeup artist's stories, so it was essential that what I decided was something straightforward and easy to achieve.

One of the first makeup effects we had to create was the charred body of Mawdryn himself, seen in the first episode. This wasn't discussed in detail with Peter and John; it was my idea. I had to achieve a charred effect that was so severe that the two companions couldn't identify the body and would really think it was the Doctor. David Collings (who played Mawdryn) had to be totally disguised, which we did by disguising him with charred and burned skin so his whole appearance was that of



David Collings is 'burned' for the part of Mawdryn. Photo © Sheelagh Wells.

a totally damaged person. To a large extent we had to make him look like no one and anyone at the same time!

The charred body was a complicated and time consuming makeup, using kleenex tissues and cotton wool, which were adhered to the body with latex adhesive and then coloured with sprays and grease colourings. My whole aim was to make the body look as raw and uncomfortable as possible. It meant that by spreading this effect over his face as well, I was disguising and blending his features as much as I could. Also, David Collings had attractive auburn hair, while Peter Davison, who was playing the Doctor at that time, had very obvious blond hair. Whatever I used had to disguise the hair and the facial features as well, so I used a greasy hair dressing product which will darken fair hair as well as auburn hair, then used coloured powders to darken it as though it had been charred in a burning experience.

DEGENERATION EFFECTS

There were several stages in the development of the Mawdryn character as he degenerated or improved within the story. There were times that he looked relatively "normal," and then times when his facial features began to break down and degenerate into bruising and bleeding as he decayed. This was the same thing we picked up for the two companions when it was suggested that they had been aged. We deliberately used the same colours and the same breaking down of the skin as we did for Mawdryn, so that there was a visual link between the two.

One aspect of Mawdryn's makeup which gave us major problems was a headpiece that he had to wear. We had already decided at our initial meeting that the effect should suggest that Mawdryn's brain was emerging from the skull. That was the sort of image that was necessary for the script. It had already been decided that Stuart Brisdon would make the headpiece and my makeup assistant and I would put it on David so that it looked as though it was part of his own skull. The major problem with this (which always arises) is that when you're designing such a piece the design doesn't just have to work from the script point of view. It has to have a visual aspect, this being television of course, and it has to have a very *practical* design as well.

You have to look at the script and watch rehearsals to see what the actor has to do while he's wearing any of the prosthetic pieces that one makes. David's character had to do a considerable amount of movement, even crawling across the floor in several scenes. It was essential that this headpiece was designed to allow the actor to work properly, and this was the problem we had.

Stuart had gone away and worked on a plastic headpiece that he felt would achieve the effect, but unfortunately the edge of the plastic piece was so strong and so rigid that it was impossible for me to be able to fit it down over David's forehead and make it look as though it was part of his skull. Stuart's second version was a latex piece that we eventually used on the show. I suggested using latex, simply because I had a latex adhesive that would help me blend the edge into the skin. The only drawback to creating a second piece was that there was now no time for makup test before the first recording session.

Although the second piece was much easier to use, the weight of the prosthetic was very far forward on David's forehead, and this meant that when he was crawling across the floor, it began to slide forward and the join where we had attached it to his own forehead began to pucker. I was very unhappy with it.

RECORDING PROBLEMS

The first time we had to use the headpiece was in the first of the two studio recording sessions. Mawdryn only appeared wearing that headpiece in one scene of the first recording, and it was essential that we did it in the first recording because the whole set had to be moved out of the studio so a new set could be moved in for the second recording.

I was still unhappy with the way the piece looked and I felt you could see the join between the prosthetic piece and the actor's skull. Eventually, I went to John Nathan-Turner and Peter Moffatt and asked them to reshoot the scene during the second recording. Obviously, that was going to cause problems. It was going to be expensive to retain the sets and it was going to cause a logistical problem during the second recording. I was not a very popular person! But as far as I was concerned it was necessary.

I wasn't happy with the job that had ▶

Stage by stage: Janet Fielding is aged dramatically with make-up.

When a television series has been running as long as *Doctor Who,* it is only natural that, from time to time, certain elements reappear. Some of these similarities are more subtle than others, and this can be particularly true of characters. For example, picture a character based on the following information: An alien, exiled to Earth by his own race with no obvious means of escape. Full of mystery. What we do learn about him is gained slowly, piece by piece. He's unpredictable, careful who he trusts, and yet develops a deep loyalty to his companions.

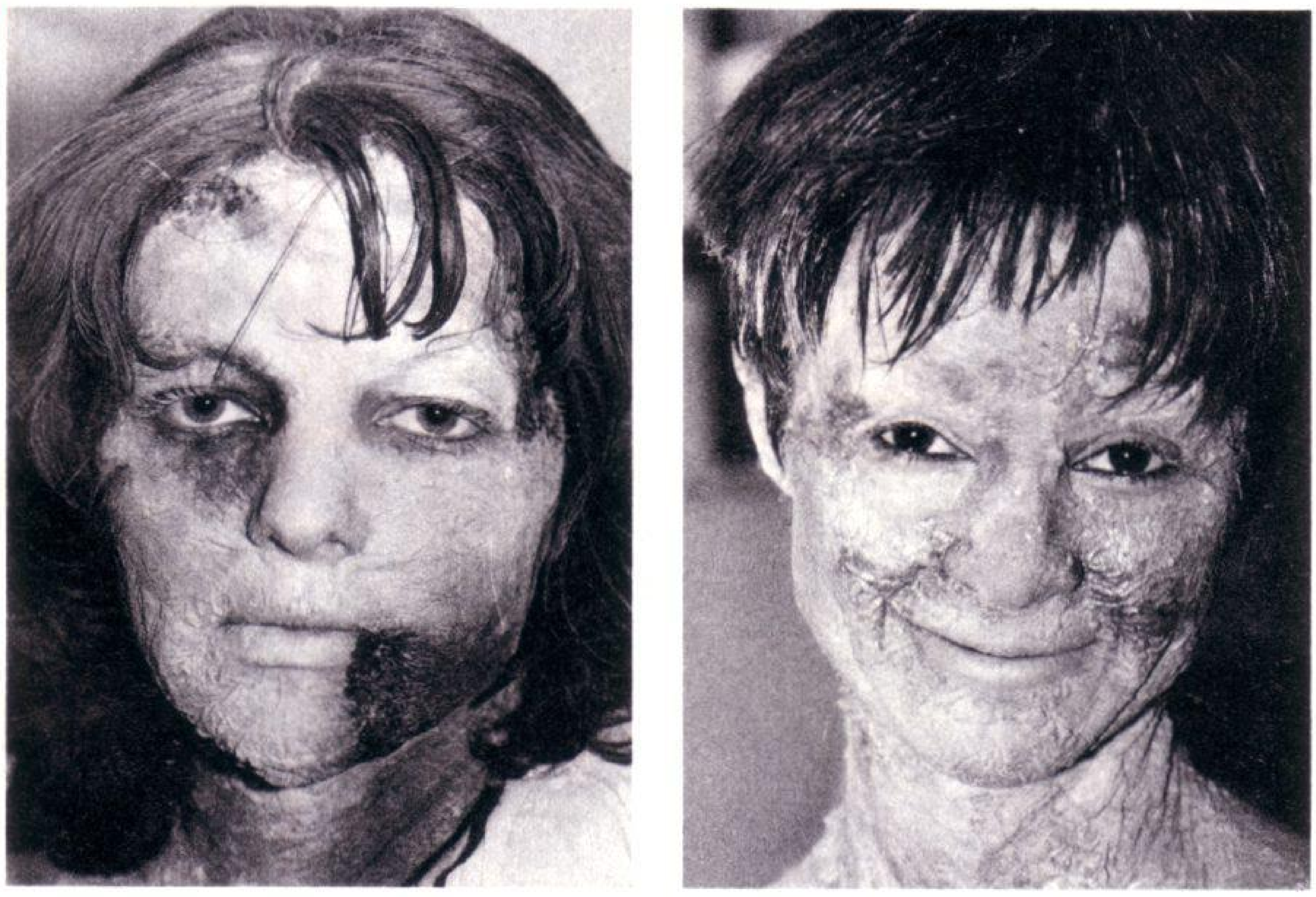
All these facets describe the Doctor and they also describe Turlough. With the debut of this character *Mawdryn Undead* saw the introduction of one of the most interesting companions in recent years, played by Mark Strickson. Turlough could and did twist and turn, keeping viewers wondering as to his motives. The big question, was he friend or foe? was exploited to the full by director Peter Moffatt.

Mark remembers thinking that the part was given to him on a plate. "I'd been working on *Angels* and *Juliet Bravo* for the previous four or five months before being cast. The BBC is really a very small place, you see all the same faces in the canteen. No matter which show you are working on, moving from one programme to another is very much like moving from one form to another at school!"

Mawdryn Undead boasted some very scenic location work, an aspect of the show Mark admitted enjoying. However, his enjoyment did sometimes depend on the weather. . . "Fortunately, Turlough had a sensible costume. I could wear my thermals under it unlike some of the cast."

It took about five weeks to film *Mawdryn Undead,* and Mark found this introduction to working as a regular on the series to be, ". . . a funny thing. You see, it's not like working in the theatre where you have to learn lines. *Doctor Who* is actually a series of short scenes, so I very rarely learnt any lines, usually having blocked the scene once at rehearsal I could remember it". *Mawdryn Undead* was his particular favourite of the stories he appeared in. "I was very pleased with the story," he muses, "I was very pleased with all of it."

Liam Rudden



The final results for Janet and Sarah Sutton. Photos © BBC.

been done, and I thought then (as I still do now) that it's necessary that you do things right. If you don't you're really not doing your job properly so it's a matter of sticking your neck out and saying, "I'm sorry; it's important that we do this again." I was lucky. John and Peter both agreed with me and while it caused some problems for a lot of people, I think the end result justified the extra time and the extra money.

I suppose that ideally, I would have liked to be able to design the headpiece myself, but as I mentioned earlier, I had joined the programme a bit later than Amy or Stuart, and there wasn't the time or the money available to start from scratch. I think if I had designed it myself, I would have made it slightly different, keeping the central part of the prosthetic piece higher up on the actor's head, which would have caused fewer problems.

Eventually, Amy Roberts helped me resolve the weight problem by giving me a metal headband to go around Mawdryn's forehead. This not only gave support to the prosthetic piece, but it also helped to hide the join between the piece and the actor's forehead.

This sort of teamwork is very important, and I think it happens on most science fiction shows. In this case, all of us had to help David in any way we could. He was wearing a warm costume, I had to put a bald cap on him and he had to have a wig on top of that. He had to wear a set of false eyebrows and quite a lot of makeup as well. He deserved an award for patience, apart from everything else!

The makeup for the other mutants followed the same concept we designed for Mawdryn; they were all very similar. They all had headpieces with metal bands that went from right to left, but they had another one that went from north to south and that kept the headpieces on very successfully. They only had to remain upright. It was the fact that Mawdryn had to crawl on the floor so much that caused the problem with his headpiece.

AN ANCIENT TEGAN

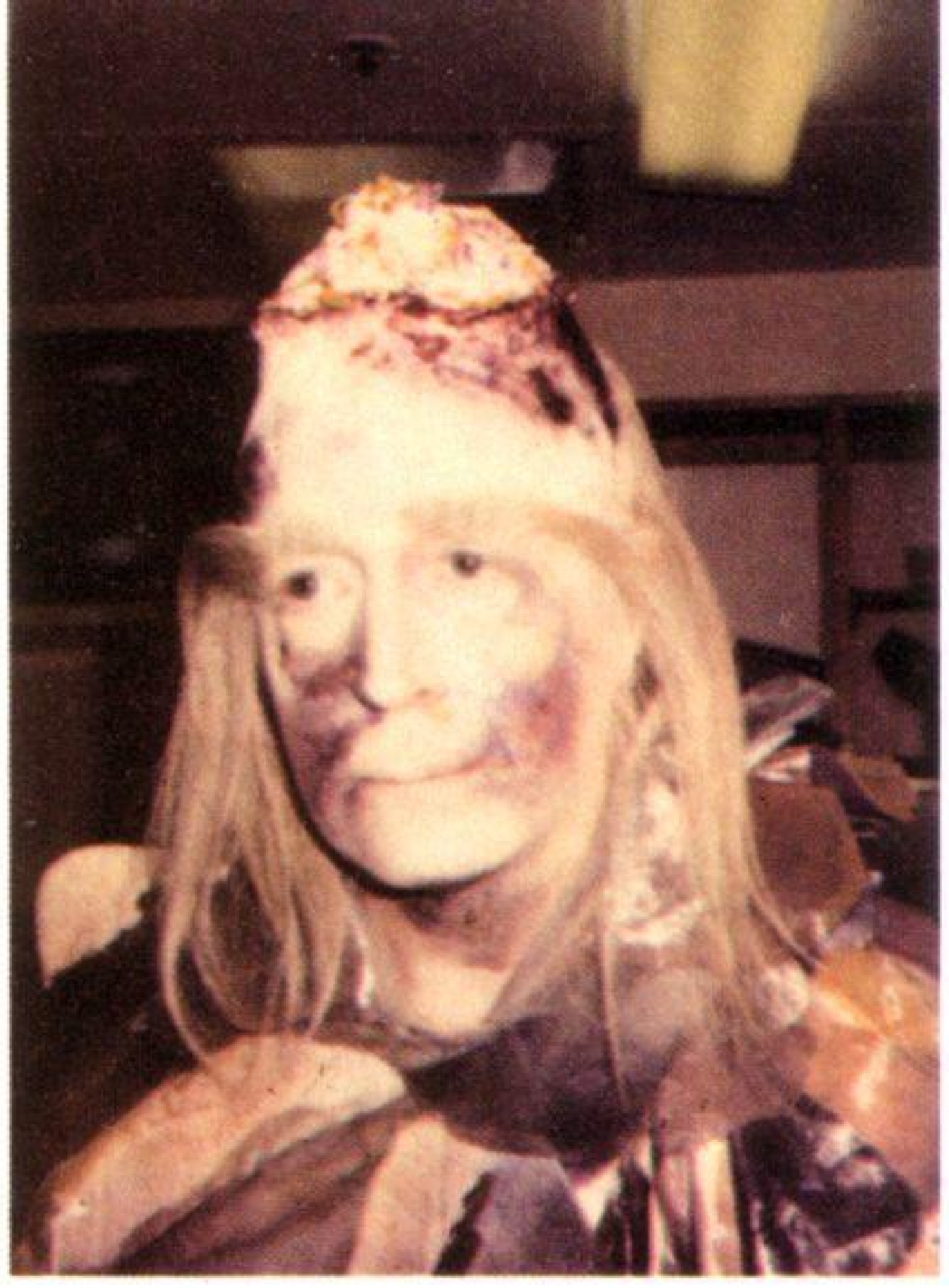
As I mentioned earlier, one of the more interesting effects of the story was the dramatic ageing of Tegan and Nyssa. The line in the script called for them to "decay like rotting fruit," and to achieve that effect we used a fairly common and well used method: cotton wool and latex laid down over the face. It takes quite a while to put together, but it's quite fast to remove if done carefully.

If I remember rightly, Janet Fielding got married a day or two after she played that scene and she was quite naturally concerned. Let's face it: any girl who knows her wedding day is forty-eight hours away does not want to wear a grotesque makeup that might affect her skin. We had a test makeup with both girls about a week before we started shooting, and they had no ill effects whatsoever. Then we went ahead and did the same thing when we started shooting, and Janet looked radiant on her wedding day. I remember her saying to me that her skin felt absolutely wonderful.

Whenever there's an extreme makeup, I'll always insist on a test first. If something goes wrong during shooting, we are going to cost the production a great deal of money. Those risks simply can't be taken, so I always insist on a test, and in this case it made Janet feel much better about it too.

On the other end of the spectrum, the script called for the two companions to move *backwards* in time as well. In this case, the two young girls were actresses hired by the BBC to play Tegan and Nyssa, and I had wigs made to make their hair as similar to the two young companions as possible. The girl who played the young Tegan had very long blonde hair, and we had to wrap it around her head, then have a very fine dark wig made to look like Janet Fielding's hair which was then put on top.

The wigs had to be specially made, because they were children's wigs and they were of a particular dimension. The young girls had to have their heads measured and the wigs were made specifically for these two characters.



That troublesome headpiece and brain make-up. Photos © Sheelagh Wells.

Real hair wigs made for just one actress cost a great deal of money. Although the young girls were only on screen for less than a minute, the wigs were necessary for the shot. I discussed it with John and Peter, and we all accepted that the money was necessary for this effect, so I simply went ahead and had them made.

In *Mawdryn*, we also had two different incarnations of the Brigadier to deal with, one seven years younger than the other. If I remember rightly, we had a moustache made for the younger Brigadier and we darkened his hair, while we used Nick Courtney's natural mid-grey colour for the older Brigadier. That was fairly straightforward, but of course there was a scene where he met himself, and in that case I had a double to deal with. It was necessary to have a wig made for the older Brigadier so that a stunt double could wear it in the scene where theirs hands meet, because we were looking at the younger Nick Courtney's face. Now, when you're talking about effects for a very short length of time, that wig was on screen for literally a few seconds. I don't think we had one made specifically for the stunt double; I think in that case we adapted something that was already made, becuase it was shot from the back.

Looking back on the story now, several years later, it's rather difficult to say how I feel about it. It's a bit like having a dream and when you wake up in the morning someone says to you, "I can play your dream back to you." You look at it, you recognize certain parts of it and there are other parts that are totally forgotten. It's very strange so many years afterwards to look at something and try to recall what it was like to work on.

I was rather pleased with certain parts, such as Mawdryn's charred body. I love blood and gore anyway, so that was inevitable. I was quite pleased with that, and it was great fun to do. For instance, my makeup assistant Elaine was in charge of David's makeup, but we did this particular makeup together because it was going to be so time consuming. David was not only patient but I think he really enjoyed it too. In fact, somewhere I have a photo of David while we were doing this awful thing to his body making him look charred and burned, and the man was standing there quite happily, reading *The Times*!

I suppose it would have pleased me to perhaps have made Mawdryn's headpiece for myself, simply because it would have been nice to have designed something as complicated as that, knowing the physical problems that David would have to go through. At the time it wasn't possible, so we did the very best we could with the money and the hours we had available. I don't think we could have done any better at the time.

I think it's a fact that I look at everything I've ever done and I'm never totally satisfied, because there's always that feeling in the back of your mind that you could have done something just a little bit better. I think that's always going to be the case! ◆

Sheelagh Wells and Joe Nazzaro